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Editor/Design and Layout - Chris Bentley

News - Bob Bailey, Luke Davis,
Martin Gainsford & Ralph Titterton

Feature Articles - Chris Bentley, Stephen Brown,

Lynn Simpson & Nick Williams

Episode Guide - Chris Bentley

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FANDERSON ADDRESSES

Fanderson Committee & FAB Editorial

Fanderson, P.O. Box 93, Wakefield, West Yorks WF1 1XJ

Fanderson Secretary:

Nick Williams, 1 Northway Road, Wick, Littlehampton,
West Sussex BN17 7JX

Fanderson Sales:

Stephen Brown, 15 Somers Road, Erdington,
Birmingham B23 6NQ

Fanderson Public Relations:

Ralph Titterton, 2 Romney Road, Willesborough, Ashford,
Kent TN24 0RW

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On the Cover

Front Cover - Professor Ian McClaine and Sam Looover
learn that Joe wasn't in the car when it plunged over
the cliff, in the *Joe 90* episode *Hi-Jacked*.

Back Cover - General Tempest (Commodore Goddard),
Lieutenant Burns (Captain Grey) and Private Clooney
aboard the U87, a trio of revamp puppets in the *Joe 90*
episode *The Race*.

THIS ISSUE: A TRIBUTE TO JOE 90

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synopses and notes to the first four episodes, from *The Most Special Agent* to *Operation*
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this issue, although they also mention the *Thunderbirds* movie.

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The market place for Anderson merchandise.

Those of us who grew up in the 60s and early 70s have a shared experience of being
influenced and interested by the things we saw on television during those two decades.
Quite apart from all of the Anderson shows, as kids we probably all watched the same kind
of things and have the same fondness for those programmes today, irrespective of their
quality (or lack of it). If you get a bit of a lump in your throat at the mention of *Marine Boy*,
The Invaders, *Robinson Crusoe*, *Timeslip*, *Wacky Races* (& *Space Kidettes*), *The Clangers*,
Sir Prancelot, *Astronut*, *Belle & Sebastian*, *The Magic Roundabout*, *Hatty Town*, *Journey*
To The Centre Of The Earth, *The Singing Ringing Tree*, *The Changes*, *Hector's House*,
Screen Test, *Gold On Crow Mountain*, *Land Of The Giants*, *Ace Of Wands*, *Robert's*
Robots and *Pardon My Genie* then you know where I'm coming from.

Joe 90 isn't part of that shared experience for me, because those of us living in the
Yorkshire Television region at the time never got the chance to see it. Prior to July 29th,
1968, all of our ITV programming came via Granada Television who shared the North of
England franchise with ABC Television (Granada did weekdays and ABC took over at the
weekends). Like all of the other ITV regions, Granada had happily shown us the earlier Gerry
Anderson series up to and including *Captain Scarlet And The Mysterons*, but when the
franchises were restructured in 1968, the newly-formed Yorkshire Television took over
responsibility for transmitting to the Yorkshire area, as well as (initially) parts of Derbyshire
and Nottinghamshire, while Granada refocused on the North West. One of the first decisions
that the buggers in charge of programme purchasing for the newly-formed station made
was that they didn't want *Joe 90*. Similar restructuring went on in other parts of the country
and Yorkshire was not alone in its decision to dismiss *Joe 90*.

For many of us then, the first Gerry Anderson series that we saw after *Captain Scarlet*
was *UFO*, and it was to be another thirteen years before *Joe 90* was screened in our region.
Oh, we got the *Annuals*, the *Sweet Cigarettes* and "*Joe 90 Top Secret*" comic alright, but
we didn't really know what it was all about, and we certainly didn't realise that we were being
deprived of a programme that kids like us were enjoying elsewhere (predominantly in the
Midlands and London). So while we all have fond memories from our formative years of
Stingray, *Thunderbirds*, *Captain Scarlet* and *UFO* alongside those shows that I mentioned
earlier, there are a large number of us who simply don't get nostalgic and misty-eyed about
Joe. Like *Terrahawks* and *Space Precinct*, it came along too late for that.

This is probably why *Joe 90* is not generally considered to be a major favourite
amongst Anderson fans. We can be impressed by the depth and maturity of the
characterisation, more so than with the other Supermarionation shows. The scripts are
intelligently written and the technical presentation is flawless. It has, arguably, the most
impressive title sequence - with the catchiest theme tune - of any Anderson series, and
many fans will agree that the show's incidental music is amongst the finest that Barry Gray
ever scored. But because *Joe* doesn't occupy the same space as those other Anderson
series in our mental archives, we don't rate it as highly.

Nonetheless, *Joe 90* is a show that is very much loved: by those who *did* get to see
it on its original screening in 1968, by those who first encountered it as youngsters during
the 1981 screenings, and by many members of the programme's production crew. And in
spite of everything I've said, those of us who came to the show later in life would probably
place it somewhere around fifth or sixth in our Top Ten, if we're really honest.

So Happy Anniversary, *Joe* - even if it doesn't feel like it's been 30 years.

Chris Bentley - Editor

FABNEWS

FROM THE WORLDS OF GERRY ANDERSON

Deadline: October/November 2098



SUPERCAR/FIREBALL XLS SOUNDTRACK CD SUCCESS - SPACE:1999 IS NEXT!

Fanderson's soundtrack album of music from the two earliest Gerry Anderson Supermarionation series, **Supercar** and **Fireball XLS**, has proved to be a resounding success with members: over 300 copies have been sold since the album was released in August enabling Fanderson Sales to recoup the outlay on the project and inject finance into the production of the next album in what will, hopefully, become a full series of music soundtracks of the Gerry Anderson films and television series.

The next release will be a 2-CD double album of music from Year One of **Space:1999**, featuring all of the music composed and recorded by Barry Gray for the series, digitally mastered in stereo from the original multi-track master tapes in Studio 2 at Abbey Road. Although Gray scored only four complete episodes for the series - *Breakaway*, *Matter Of Life And Death*, *Black Sun* and *Another Time, Another Place* - the album will also include additional material composed by Gray for the earlier Gerry Anderson series that featured in **Space:1999** (*Missing Link*, *Alpha Child*, *The Last Sunset*, *Collision Course* and *Death's Other Dominion* among others), together with Vic Elms & Alan Willis' score for *Ring Around The Moon*. The series' main and end titles, together with Gray's alternative recordings for both, will also appear. The official CD release of this music has finally been made possible thanks to a special arrangement between Fanderson, PolyGram and Sony Music.

Fanderson Records has also managed to secure permission from Zomba Music to release 18 tracks from Chappell's music library that appeared in episodes such as *Guardian Of Piri*, *Force Of Life*, *End Of Eternity*, *War Games*, *The Infernal Machine*, *Mission Of The Darians* and *The Testament Of Arkadia*. In addition, arrangements have been finalised with EMI and Delyse Envoy for the inclusion of the specific arrangements of Holst's "Mars, Bringer of War" and Albinoni's "Adagio for Organ and Cello in G Minor" used in *Space Brain* and *Dragon's Domain* respectively. Up until only a few months ago, much of this

music was believed to be missing and feared destroyed, but has now been unearthed after 25 years by the persistence and ingenuity of album producer Tim Mallett.

It is hoped that the **Space:1999** Year One album, containing some 2½ hours of music across two compact discs, will be available from Fanderson Sales later this year or early in 1999. Work is also ongoing on a 2-CD double album of Derek Wadsworth's Year Two music which will follow on next year. This will feature Derek's complete scores for the five episodes that he composed music for in Year Two - *The Metamorph*, *The Exiles*, *One Moment Of Humanity*, *The Taybor* and *Space Warp* - also digitally mastered in stereo from the original multi-track master tapes.

FANDERSON EMBARKS ON INTERPLANETARY RESCUE MISSION

With the kind permission of Gerry Anderson and Mentorn Films, Fanderson has rescued a cache of original models, props and costumes used in the making of **Space Precinct** and held in storage since 1995 in the event of a second series of **Space Precinct** coming to fruition. After a visit to the storage warehouse in July revealed that a leaking roof and break-ins by local vandals were taking their toll on the condition of these items, Fanderson stepped in to ask Mentorn Films if the club could possibly restore some of the larger items for exhibition. The committee were ultimately invited to take as much as was felt to be important for the club to archive when it was announced that these artifacts of Gerry Anderson's most recent live-action series were all due to be dumped with the impending demolition of the warehouse site at Llanelli, South Wales, later this year.

Although many of the items recovered from the warehouse in September were quite badly damaged, most will be able to be restored over the next five years as part of a major renovation programme undertaken by a team of skilled craftsmen and model-makers drawn from Fanderson's membership. After a thorough clean-up, a number of other items have turned out to be completely undamaged and in full working order, and these will be exhibited at Fanderson-organised exhibitions in the near future.

Among the pieces now safely in Fanderson's archive are the models of the Precinct 88 Station House, the Space Suburb and Brogan's Hopper, a series of Fuel Storage Tanks from *Protect And Survive*, the Net Gun from *The Snake*, the Tarn Egg Incubator and news camcorder from *Divided We Stand*, the Motionary game from *The Witness*, Reece's Small-Beam Accelerator Device (complete in carrying case) and the 4ft Rock-Snatcher model from *Smelter Skelter*, the 2ft model of Weldon's Van, the Alien Spore and its container from *Deathwatch*, numerous Multicoms, guns, holsters, medical instruments, scanning devices, disc recorders, data chips, police uniforms and badges of various kinds, a collection of animatronic headsets worn by the regular cast in their roles as Tarns and Creons, and Slomo, the full-sized radio-controlled RSA robot. In addition, the rescue team recovered a number of pre-production model and costume design paintings, and dozens of blueprint set design plans. Each item is currently being catalogued before restoration work begins.



SPACE:1999 ON BBC2 - UPDATE

While episodes in the BBC's network screening of **Space:1999** (the first in the UK) continued to be broadcast uncut over the summer (following initial complaints from viewers when the first three episodes in the run were drastically trimmed to fit a 50 minute timeslot), episodes have been continually pre-empted throughout August and September to allow for highlights coverage of the Commonwealth Games and various political party conferences.

Prior to the breaks in the run, viewing figures were on a healthy increase, reflecting that a large portion of the audience was only just becoming aware that the series was being shown, and would probably have been watching from episode one had their attention been drawn to the start of transmission by a consistent campaign of promotional trailers (to date, the BBC has yet to promote **Space:1999** in any way). Audiences for the series were averaging at about 1.55 million, comparing favourably with BBC2's viewing figures for the four **Star Trek** series currently showing on other days, and doubling the audience for **Babylon 5** on Channel 4.

The series returned on October 5th with *End Of Eternity*, but 20 seconds had been cut from the scene in which Baxter viciously attacks Koenig with the model aeroplane - entirely understandable given the 6.20pm timeslot, but totally unnecessary had the episode been broadcast at a later hour.

The current BBC2 screening schedule through to the end of November is as follows (although some episodes may once again be pre-empted for sporting fixtures or any other reason the schedulers see fit):

October 19th	<i>The Last Enemy</i>
October 26th	<i>The Troubled Spirit</i>
November 2nd	<i>Space Brain</i>
November 9th	<i>The Infernal Machine</i>
November 16th	<i>Mission Of The Darians</i>
November 23rd	<i>Dragon's Domain</i>
November 30th	<i>The Testament Of Arkadia</i>

THUNDERBIRDS MOVIE IS GO - AGAIN!

PolyGram have confirmed that pre-production and CGI visual effects work on Working Title's planned live-action **Thunderbirds** feature film is once again underway after the suspension of previous work on the movie earlier this year. Details of the revised project are unclear at pressdate, although visual effects supervisor Peter Chiang is understood to have left the film and to have been replaced by Steven Begg, visual effects supervisor on the Gerry Anderson productions **Terrahawks**, **Space Police** and **Space Precinct**, whose recent work has included effects sequences in the **Lost In Space** and **The Avengers** movies.

THUNDERBIRDS IN BRIGHTON

A small display of models and puppets from **Thunderbirds**, organised by Fanderson, currently forms part of a larger exhibition of 1960s and 70s cult children's television favourites at 'visions98', the Festival of International Animated Theatre. Titled "Desperately Seeking Zebadee," the exhibition brings together sets, models and stills from series such as **The Magic Roundabout**, **The Clangers**, **The Herbs**, **The Wombles**, **Bagpuss**, **Captain Pugwash** and **Ivor The Engine**, and runs until November 1st at the University of Brighton Gallery, Grand Parade, Brighton.

'visions98' is the largest festival of its kind in the UK and features exhibitions, film screenings, performances and workshops relating to all aspects of puppetry. A film programme at the Duke of York's Cinema in Brighton accompanies the "Zebadee" exhibition and includes screenings of **Thunderbirds Are Go** at 11.30am and 11.30pm on Saturday, October 31st.

For full details and a free brochure, members can call the 'visions' festival hotline on 01273 643012 or visit the 'visions98' website at www.adh.btn.ac.uk/gallery/visions/visions98.

INDEPENDENT VIDEO PROJECT DOCUMENTS ANDERSON MODELS, PROPS & LOCATIONS

Independent video producer and longtime Anderson fan Jeff Smart, producer and director of the **Thunderbirds** spoof short **Nosey Parker Is Go**, is currently working on a new video documentary that will examine existing original models, puppets and props from the classic Gerry Anderson television series and films. The programme is planned to feature interviews with the current owners of various Anderson artefacts, fans and original Anderson production staff alike, together with footage of filming locations used in series such as **The Secret Service** and **UFO**.

Jeff is interested in getting in touch with anybody who may own (or know of someone who owns) original items used in the Anderson productions. It is important for the purposes of this programme that the items must be original or constructed primarily from original elements, rather than copies or remakes. All information will be handled in strict confidence with filming taking place at either the owner's home or Jeff's studio facility in Bristol. All contributors to the programme will receive a special copy of the final tape, and credit will be given on the programme to any person providing information that leads to an item.

Interested parties may contact Jeff care of "The Doco", 422 Videographics, St. John's Court, Whiteladies Road, Clifton, Bristol BS8 2QY, England, or alternatively via his e-mail address jsmart@422.com (with the subject: Jeff's Doco).

Contrary to reports appearing elsewhere recently, we must clarify that although Fanderson is assisting Jeff with his research, his project is being produced entirely independently from the club, and is not related in any way to Fanderson's **The Supermarionation Story** documentary programme, currently in production.

WHERE ARE THEY NOW DEPT.

TONY ANHOLT (**The Protectors**' Paul Buchet and **Space:1999**'s Tony Verdeschi) could be heard in Radio 4's **Afternoon Play** production **From A Distance** by Maggie Allen on September 7th... **ED BISHOP** (**UFO**'s Commander Ed Straker) has recently finished filming a TV movie based on Henry James' **The American**. Co-starring Diana Rigg (**The Avengers**' Emma Peel), the movie was filmed in Dublin by the same production company that produced the BBC's **Performance** version of Arthur Miller's **Broken Glass**, shown last year, in which Ed reprised his stage role as Stanton Case. **Mrs. Pollifax**, a TV pilot that Ed filmed with Angela Lansbury (**Murder She Wrote**'s Jessica Fletcher)

in Dublin at the end of 1997 is scheduled to appear on American television this autumn. If a series is forthcoming, Ed will be appearing in every episode...

BRIAN BLESSED (*The Day After Tomorrow's* Tom Bowen) introduced a one-off edition of the ground-breaking Sixties BBC police drama *Z Cars* on BBC2 on August 20th, shown as a tribute to the late writer John Hopkins. The episode, *Happy Families*, featured Brian in his regular *Z Cars* role as PC 'Fancy' Smith, as well as a guest appearance by **LEN JONES** (the voice of Joe McClaine in *Joe 90*) as a young schoolboy found in possession of pornographic photos... The second season of *Space:1999* script editor **JOHNNY BYRNE's** gentle rural vet series *Noah's Ark* began on the ITV network on September 18th. Paul Warriner, late of ITV's excellent period drama *The Grand*, joined the cast as the new second lead and, once again, Johnny has written all of the episodes himself...

WINDSOR DAVIES (the voice of *Terrahawks's* Sgt. Major Zero) starred as George, an elderly Welshman with progressive dementia in the moving Radio 4 drama *Have You Heard The Music Man* on August 27th, broadcast as part of the *Afternoon Play's* short series about memory by David Naphine under the umbrella title of *Unforgettable...*

CLIFF RICHARD (the voice of Cliff Richard Junior in *Thunderbirds Are Go*) was reunited with his puppet counterpart during an interview with Chris Evans on Channel 4's *TFI Friday* programme on October 2nd. The Cliff Richard puppet, a copy produced from the puppet's original mould and fresh from his appearance at Fanderson's "Worlds of Gerry Anderson" exhibition at the Wish Tower in Eastbourne (see the special report on page 6), was rushed from his home in Wales to the TFI Friday studio by motorcycle courier on the day of broadcast...

SHANE RIMMER (the voice of *Thunderbirds's* Scott Tracy) is appearing as American President J. Edgar Hoover in Lars Molin's Swedish mini-series *Kreuger*, currently in production... **CHARLES TINGWELL** (the voice of *Captain Scarlet's* Dr. Fawn) could be seen in his role as Lawrence Hamill in the Australian feature *The Castle*, which opened in the UK over the summer and was preceded by an aggressive television advertising campaign. Tingwell will next be seen as a country doctor in Nadia Tass' *Amy*, which opened down under in August. He also recently appeared on the 10 Network's comedy talk-show *The Panel...*

ROBERT VAUGHN (*The Protectors's* Harry Rule) has been announced as the star guest at 'Memorabilia 98' at the National Exhibition Centre in Birmingham on the 7th and 8th of November. Vaughn will be signing autographs at the event, which is Europe's largest pop, film & cult TV, sci-fi and comic collectors fair... **WANDA VENTHAM** (*UFO's* Colonel Virginia Lake) guested as Ilene Courtney in *Moulded Of Things Past*, the October 2nd episode of BBC1's police surgeon drama *Dangerfield...*



A FABBY A-Z: Part 10 - J

Jerry Anderson

American television producer who made *Super Cart*, *Fireball GTX*, *String Ray*, *Captain Scarlett* and *Joe 90* according to (far too many) 'learned' television archive publications and the sleeve notes of certain TV space themes compilation albums. [Also see "*Captain Scarlett*" and *String Ray*]

Joe

Peculiar 'kitchen-sink' drama for pre-schools children, broadcast by the BBC as part of *Watch With Mother* in the late 1960s. Told *Jackanory*-style with static pictures illustrated by Joan Hickson, *Joe* was the story of a small boy from a one-parent family who lived above the launderette where his mother worked. Not to be confused with *Joe 90* - although some of us often did confuse it at that tender age and were always bitterly disappointed.

Joe, G.I.

The American version of Action Man, garden warfare hero. Not to be confused with *Joe 90*, whose logo was considered to be so similar that a horrible new logo was superimposed on all the episodes (and associated merchandise) when the series was shown by the BBC in 1994. At least, this was the ludicrous official explanation from the BBC as to why they had gone to so much trouble to mutilate the programme, although it didn't stop both the Nickelodeon and Bravo satellite channels from broadcasting the show with its original logo intact at around the same time. (And since when were the BBC so sensitive to the needs of independent toy manufacturers anyway?)

Joe 90 Sweet Cigarettes

With the brain patterns of the Marlborough Man, every child could emulate his peers with these fondant fags from Primrose Confectionery in 1968. Some kids developed a '30-a-day' habit so as to collect the set of 50 *Joe 90* cards, one of which came free with each pack. [Also see *Sweet Cigarettes*]

"Joe 90 Top Secret"

Instead of adding the new Century 21 series to the line-up in "TV Century 21," Century 21 Publishing gave *Joe 90* his own comic, published in 1969. "Joe 90" was the only Gerry Anderson strip inside and it lasted for just 34 issues before being merged with "TV21 and TV Tornado." [Also see "*Star Trek*"]

"Joe 90, TV21 &"

When "Joe 90 Top Secret" merged with "TV21 and TV Tornado" in September 1969, Century 21 Publishing re-launched the comic as "TV21 & Joe 90" with the numbering starting again from issue 1 (even though "TV21" - formerly "TV Century 21" - had already clocked up 242 issues and the new name didn't fool anyone into thinking that it was a brand new comic). The only Anderson strips inside were "Thunderbirds" and "Joe 90" and it lasted for just 36 issues before reverting back to the simple "TV21" title (at which time the "Joe 90" strip vanished).

"Joe 90"

Fortnightly comic published by Fleetway Editions in 1994 that reprinted strip stories from "Joe 90 Top Secret," many of them hideously re-coloured. It lasted for just seven issues before being cancelled. Do we detect a pattern forming here?



THUNDERBIRDS AT EASTBOURNE A Special Report by Bob Bailey

After last year's successful "The Worlds Of Gerry Anderson" display staged by Fanderson at the Wish Tower Puppet Museum, plans were made for a bigger and better event for August 1998. For this year's display, more people were located who had suitable items for display and a dazzling array of original and restored puppets and vehicles were gathered from all over the country. This time, the display included items from all of the Supermarionation shows together with items from **UFO**, **Space: 1999**, **Terrahawks**, **Space Police** and **Space Precinct**. An unprecedented display of merchandise was also mounted which featured all of the shows from **Twizzle** to **Terrahawks**.

All of the display cases in the museum were emptied of their usual occupants and all the space available was then filled by our displays. Setting up for the exhibition took a very long day on the Wednesday and was fraught with problems like, "How will we get the Eagle through that little door into that case?" and, while dressing mannequins with uniforms, "Are real people actually this shape?" The **Space: 1999** mannequins finished up being held upright from the ceiling by string - no prizes for guessing what sort of funny comments this inspired!

The Wish Tower is a Martello Coastal Defence erected during the Napoleonic wars and is on two floors connected by two spiral staircases. On entering and descending the first staircase, the first display represented the early years of Gerry Anderson's career and featured the Jimmy Gibson puppet from **Supercar** along with merchandise from the early shows. A glance upward here revealed the unmistakable shape of *Thunderbird 2* poised ready for action on top of the next case which featured Alan Tracy and Scott Tracy along with their respective craft and a collection of photos and merchandise.

While looking at these items, your attention would be drawn to a video compilation of classic Gerry Anderson sequences being shown on the television at the bottom of the stairs. Many visitors were amazed by the periodic appearances of Captain Blue and Father Stanley Unwin welcoming them to the exhibition in newly-filmed Supermarionation sequences specially produced for the Eastbourne exhibition. This was no mean feat as both puppets were returned to full working order and actors Ed Bishop and Stanley Unwin both gave freely of their time to record the new dialogue tracks for their respective characters. (A full report on the filming of these sequences appears opposite).

Passing to the next room, the first case contained *Stingray* herself along with Troy Tempest, and the lower section of the same case contained Gordon Tracy, Tin-Tin and Kyrano. The next two cases featured original and replica puppets from **Captain Scarlet**, **Joe 90**

and **The Secret Service** including Captain Scarlet, Captain Blue, Dr. Fawn, Melody Angel, Joe McClaine, Ian McClaine, Sam Looover, Father Unwin and Matthew Harding together with several supporting characters from **Captain Scarlet** (Kruger in costume as a Spectrum Security Guard from *Codenamed Europa*, Harris from *Manhunt*, and André Verdain in costume as Raynor from *Expo 2068*) and **The Secret Service** (Professor Graham from *Recall To Service*). A large display of merchandise in this area focused on **Captain Scarlet** and **Joe 90** with the emphasis on the more unusual items like cereal premiums and confectionery products. The museum's own display of Pelham Puppets, which is normally on display in this area, was replaced for this exhibition by a complete set of Anderson-related Pelham Puppets from **Twizzle** to **Fireball XL5**. The price list on display in this case told us that these cost 34 shillings each in 1963 - a lot of money by the standards of the day.

Moving on to the Powder Room (that's powder as in *gunpowder*) visitors were able to meet Supermarionation and **UFO** designer Mike Trim and view his original artwork for many of the craft that we have known and admired over the years. In two small cases were part of the Barry Gray archive, the most significant of which was the original score for *Thunderbirds' Trapped In The Sky*, personally written by Barry Gray in his distinctive style. Other cabinets here contained Lady Penelope, Cliff Richard and John Tracy with *Thunderbird 5*, a Spectrum Saloon Car and Maximum Security Vehicle from **Captain Scarlet** and a SHADO Mobile from **UFO**. A further range of merchandise was also displayed here with extensive displays of **Thunderbirds**, **Captain Scarlet**, **UFO** and **Space: 1999** goodies.

On leaving the Powder Room, before ascending the spiral staircase to the second floor, several original costumes from **Space: 1999** were on show, including Commander Koenig's spacesuit and uniform. Climbing the stairs, visitors came face to face with Kate Kestrel from **Terrahawks** who occupied a display cabinet with her personal Zeroid, Five-Five. Facing the stairs was a large case containing an original 44" Eagle and Laser Tank from **Space: 1999** together with a stunning 48" replica of *Fireball XL5*. The case gave the organisers particular problems at set up as the entrance to it was a vertical slit 250mm wide and the floor was unable to take the weight of a person: to get the Eagle in, it had to be stripped down into its component parts and reassembled in the case ship-in-a-bottle style.

Looking to the left here, there was a display featuring a mannequin dressed as Maya from **Space: 1999** and another dressed as Samina Podly from **Space Precinct**, complete with the full head mask and uniform. Passing these, visitors came to the two final displays representing **Terrahawks**, **Space Police** and **Space Precinct**. The **Terrahawks** display included a newly restored Tiger Ninestein, a completely legless Stew Dapples, and MOID along with Sergeant Major Zero, Hudson and one of the ships from Zeld's fleet. In the



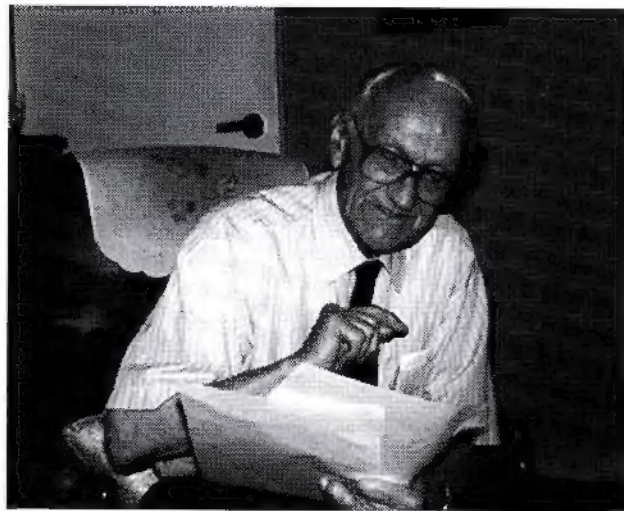
second case, **Space Police** was represented by the head of the President, and **Space Precinct** by the heads of various tarn and creon characters together with a number of props and badges.

When the visitors were finally admitted to the exhibition on the Thursday morning, the very first arrival complained that the museum's usual exhibit had been removed, because that was what he had come to see! Over the four days of the exhibition, visitors came from all over the country and even from Europe: one family made the journey from Perth in Scotland especially to see the exhibition, while others came from as far afield as France, Germany and the Netherlands. A celebrity visitor on the Sunday was Dave Benson Phillips from the BBC children's series **Playdays**, a keen fan of the Gerry Anderson programmes who spent more time than most studying the exhibits - and was clearly a popular additional attraction for a number of young children who were visiting the exhibition at the same time!

The exhibition was timed to coincide with the Airbourne 98 Air Display and visitors tended to come in waves between the aircraft flying displays, the highlights of which were the Battle of Britain Memorial Flight, the Red Arrows, and the Jaguar - which was so sleek and went so fast that we thought that Mike Trim must have designed it! The air display director was stationed on the roof of the Wish Tower and we were able to share his grandstand view. The Red Arrows, in particular, centred their display on the tower and their famous crossover manoeuvres took place right in front of us at eye level.

The exhibition attracted over 1,200 visitors and was generally judged to have been a great success. Some of the 'facts' that we gleaned from the visitors were absolutely priceless: Did we know that Gerry Anderson died six years ago?!! Did we know that **Thunderbirds** was produced between 1988 and 1992?!! Did we remember **Joe 90** blancmange?!! However, some of the more intelligent comments provoked thoughts that may not be too far off the mark: for example, have you ever considered that Tiger Ninestein was modelled on Peter O'Toole, or Stew Dapples on Rod Stewart? But then, on the other hand, there was the kid who thought that MOID looked just like his dad!

On the whole it was an enjoyable but tiring event - perhaps next time we should ensure that we have more than one chair between twelve of us!



SUPERMARIONATION IS GO - AGAIN! A Special Report by Martin Gainsford

Tuesday, 19th September 1995 was an important day for fans of the Supermarionation puppet programmes of Gerry Anderson, many of whom travelled from all over the country to Phillips Auctioneers in Bayswater, London, hoping to return home with an original Century 21 memento. Most people, myself included, hoped to leave with a puppet head and I'm sure that many of us who were lucky enough to get something at the auction were exceptionally pleased just to own a piece of the programmes that we love so much. But it wasn't long before many of us felt that we needed more than these heads alone and over the last three years, a lot of the heads owned by fans - many of whom are club members - have had bodies and costumes made for them and several of the heads which were in poor condition have been repainted, re-wigged and brought back to their original studio condition.

Most owners are satisfied with their puppets looking their best once more, but some have looked even further - into actually getting their characters talking and working as they had done during the Century 21 years. I was fortunate enough to form friendships with two such people, Chris King and Derek Dorking, and we all agreed how wonderful it would be to be able to make a little film for our own amusement.

The idea initially seemed rather ambitious but, towards the end of last year, I visited Derek at his home and was stunned when he showed me a device that he had 'cobbled' together: a replica of the lip-sync device used to make the puppets talk in time with pre-recorded dialogue. With his knowledge of electronics and information gleaned from articles that he had read in old copies of "S.i.G" and "Century 21" magazines, Derek had built a unit that is able to convert an audio signal into a DC current voltage, which in turn becomes a pulse that is exactly the same as the original audio signal in terms of length and speed.

On this occasion, it was linked to an original head of Professor Graham from the *Recall To Service* episode of **The Secret Service**. This head still had its solenoid attached and the mouth still worked, so when Derek turned the device on and played the appropriate episode on his TV (which was also linked to the unit), the puppet's mouth opened and closed in time with the character's dialogue in the episode. As the dialogue was not isolated, the puppet's mouth also worked when another character spoke, or when any other kind of noise was heard - an explosion, a door shutting, whatever - but it did prove the point that the 'lip-sync' worked.

In tandem with his electronics work, Derek had also been working on his puppet heads, taking a cast from the Professor Graham head - which had originally been a Captain Blue 'frowner' head - to create a replica Captain Blue with the ability to move its mouth and

"The Worlds of Gerry Anderson" exhibition at the Wish Tower Puppet Museum during the annual Airbourne 98 event in Eastbourne was once again a huge success. As co-ordinators of the exhibition, Ralph Titterton and I would like to take this opportunity to thank the fabulous team of people who contributed to the exhibition: Bob Bailey, Sue Bailey, Ed Bishop, Maxine Cook, Barry Davies, Derek Dorking, Julie Dorking, Cathy Ford, Andrew Frampton, Chris King, Tim Mallett, Glenn Pearce, David Sisson, Mike Trim and Stanley Unwin. We were incredibly pleased with the success of the event and are fully aware that it could not have been done without the efforts of these very keen followers of Gerry's programmes who made it all worthwhile.

Martin Gainsford





eyes just as the original had. In collaboration with Chris, he had also restored an original studio under-control Father Unwin puppet, so I suggested that we might actually try and film something with the two puppets and their original voice artists, if I could possibly arrange it. Chris and Derek were both very keen and as Chris is also a record producer with his own small recording studio and mobile recording equipment, it only remained for me to contact Ed Bishop and Stanley Unwin.

Thankfully, both gentlemen very kindly agreed to take part in the project and it fell to me to put together a script of the dialogue that Ed and Stanley would record in character. With the 1998 Airbourne "Worlds of Gerry Anderson" exhibition already in the pipeline, it made sense to link the two projects together, so I wrote a couple of passages that would feature Blue and Unwin welcoming visitors to the exhibition, introducing some of the items that would be on display, and warning of a Mysteron threat to bring disaster to the air displays. The scripts were then sent to both actors to look over - Stanley had specifically requested to see his script beforehand so that he could translate my dialogue into 'Unwinese'.

Ed Bishop's dialogue was recorded at Chris' home on Sunday, 14th June. The recording took only a couple of hours, and the afternoon culminated with Chris and Derek making a presentation to Ed of a replica Captain Blue puppet as a thank you for all of his contributions to the club over the years. Ed was extremely moved and delighted to finally own a Captain Blue puppet, after having been refused permission to keep one of the original puppets when recording of **Captain Scarlet** was completed in 1967.

Four weeks later, Chris and Derek visited Stanley Unwin at his home with a mobile DAT recorder. Chris took along his original Father Unwin and Matthew puppets and Stanley was delighted to be reunited with these characters once more after nearly three decades. As Stanley is such a talented radio and television performer, the recording

session went exceptionally well and after the recording was finished, Chris and Derek thanked Stanley by presenting him with a replica Father Unwin head on a plinth.

Over the next few weeks, Chris worked on the recordings until they were ready to be 'fed' into the puppets. Everything else had fallen into place, but we were unsure how to go about actually filming the puppets until I received a phone call from Tim Mallett and Glenn Pearce of Kindred Productions, producers of Fanderson's **UFO** and **Space:1999** documentaries, who offered to get involved.

We arranged to film the puppets at Andrew Frampton's house on Sunday, 26th July. Tim and Glenn impressed us with their professionalism, spending hours ensuring that the puppets were correctly lit and looking just as they did in the original programmes. When everything was ready to start shooting, Derek brought Captain Blue onto our miniature puppet set - a small section of the Cloudbase Control Room - but I was dismayed that the puppet looked rather sad and lifeless and I began to have doubts that this would work as well as we had hoped. But I needn't have worried: Derek had a clear vision about how Blue would move and act and had spent many hours practising with the puppet in the weeks prior to the shoot.

After a couple of run-throughs, all my fears had disappeared. Although not in Christine Glanville's league, Derek's handling of Blue brought the character to life, particularly when he began talking in his own voice as we played back Ed Bishop's dialogue. Derek used a small monitor to see how the puppet was moving and also to try to keep a correct eye-line with the camera. Andrew was in control of the dialogue playback and also acted as 'lip-sync' operator when we began to experience some problems with the puppet's delivery of words with 'M' and 'N' in them. After about five hours, we had managed to get enough footage in the can to move on to filming Father Unwin.

Unfortunately, we had not foreseen the problems that we were to experience with this Century 21 original. The Unwin puppet had most of its under-control 'workings', but not quite enough to enable Derek to work him alone, so I was asked to control Unwin from above on a single wire while Chris worked his arms and Derek manipulated him from below. After five hours working on Captain Blue under the hot lights, everyone was still surprisingly enthusiastic and patient, and we managed to complete the Unwin sequences in about three hours. This was quite impressive as, due to the sheer age of the puppet, the mouth mechanism did prove to be rather temperamental, but with Andrew's skill with the lip-sync switch and some clever camerawork from Glenn, we were able to overcome these problems and after more than ten hours work, we had finally filmed everything we needed for the Eastbourne exhibition.

With less than a month to go before Airbourne, Andrew now had the mammoth task of editing the material together and ensuring that it looked as good as possible. Over the next few weeks, he worked at weekends and often into the early hours of the morning putting the footage together to a standard that we all felt it deserved. As the Unwin puppet's original eyes had gone pink over the years, Andrew had to treat our footage to colour-correct them. He also added music and additional clips to the raw puppet material and when Chris, Derek and I first saw the finished sequences (at Eastbourne when we were setting up the exhibits) we were absolutely stunned by the quality.

Although similar things have been filmed with Supermarionation puppets over the last few decades, a project like this has never before been undertaken by followers of the Gerry Anderson programmes and so successfully completed with no budget whatsoever. Everybody involved took part because of their enthusiasm for the Supermarionation shows and we were all extremely proud and pleased when visitors to the Wish Tower exhibition voiced their approval. Hopefully, this was just the first in a series of similar projects for the club.





Joe 90

30th ANNIVERSARY TRIBUTE

JOE 90 30th ANNIVERSARY

THE W.I.N DOSSIER



When production began on Joe 90 in the autumn of 1967, the series' production office issued a detailed 24-page document that outlined the series' principal characters, equipment and vehicles for the benefit of the writers and directors who would be working on the individual episodes. In essence, this document formed what would today be termed the "Writers' Guide" for the series.

Written by series' script editor Tony Barwick and script-writer Shane Rimmer based on the format and characters developed by Gerry & Sylvia Anderson, this guide presents a complete back-story for the programme's characters that is more thorough and detailed than any guidelines or promotional information written for any of the other Gerry Anderson series, *Supermarionation* or live-action, highlighting the producers' keen interest on emphasising character-interest over hardware.

Much of the material in the guide found its way into Century 21 Publishing's various Joe 90 publications, principally the 1968 Joe 90 Annual which reproduced the four main biographies virtually word-for-word (contrary to many fans' commonly-held belief that these biographies were written by the authors of "TV Century 21" magazine). This, of course, also explains why these publications made 1998 the chronological setting of Joe 90, as the guide reveals that the series is "placed 30 years hence." Clearly, the production team intended that Joe 90 was set in 1998 and that the (unscripted) on-screen evidence in *The Unorthodox*

Shepherd suggesting otherwise (placing the series in 2012/2013) can be seen to be as much an error on the part of the art department as the infamous '2026' dated calendar in *Thunderbirds* (i.e. Clem Mason's gravestone should have recorded that he died on April 14th, 1981, not 1996).

Although some elements of the guide obviously provided the series' writers with a foundation on which to develop their stories - Mac's ballooning skills in *Project 90*, and Sam's father's illness in *Relative Danger*, for example - many of the character revelations in the guide are made all the more surprising by virtue of their never having been referred to in any way in the television episodes. You would think, for instance, that *some* mention might have been made of Sam and Mac's desert adventure, or of Shane Weston's super-human strength and sensory powers, either of which would have added real depth to the characters as seen on-screen. In fact, given the amount of thought that went into the development of the Joe 90 characters, remarkably little is actually revealed about them in the episodes.

What follows are the complete contents of the Joe 90 guide as issued by the Century 21 production office, with only minor alterations to correct typographic errors and punctuation.

Note: Some of the material in this guide will be familiar to longtime FAB readers, as it previously formed the basis of the first part of the aborted "History of the 21st Century" back in issue 9.

JOE 90

PROFESSOR IAN McCLLAINE

DESCRIPTION

NAME: Ian McClaine
AGE: 48
BORN: Baron's Court, London
24th June
POSITION: Electronics Engineer
HEIGHT: 5' 10"
HAIR: Blonde
EYES: Brown



At the age of 48, Ian McClaine, an electronics engineer, has become one of the scientific geniuses of the twentieth century. His brains, his know-how and his invention of the BIG RAT have helped to keep the present world politically stable, and through him world peace has been stimulated. He is a quiet, stubborn and determined man.

Born in Baron's Court, London, Ian McClaine was the son of a physicist, employed by the British Government Research Department. His mother was a famous novelist. Date of birth 24th June (series is placed 30 years hence).

Mac's early life was spent in the country while his father was

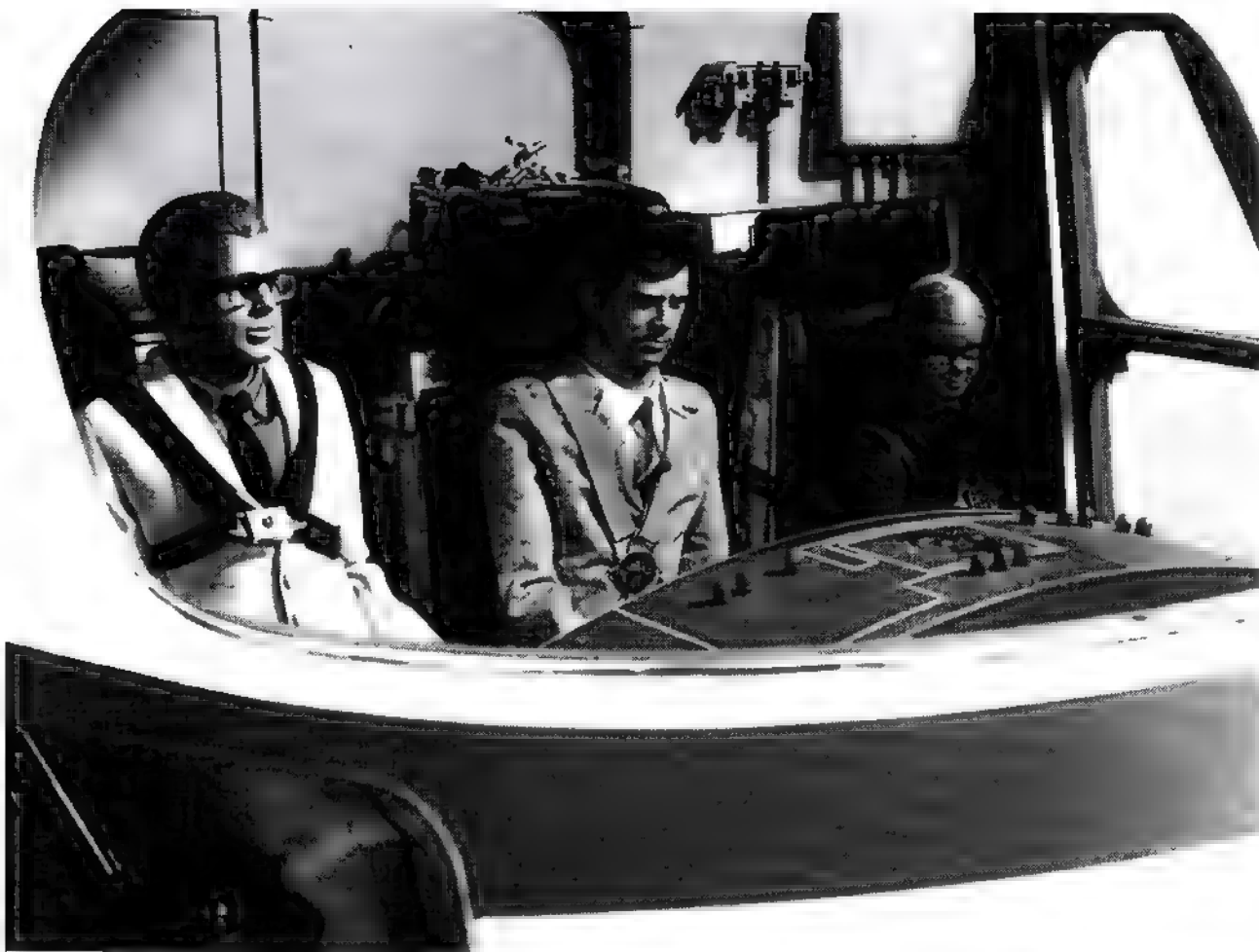
commissioned to the top secret research development station in Dorset. It was a favourable move for the members of the McClaine family, giving his mother peaceful surroundings to concentrate on her writing, and giving Mac the dream environment of every young boy: tumbling sands, green fields and the magnetic sea, so very different to the city life he'd been used to.

It was during his early boyhood that Mac developed a love for the county of Dorset, and all it stood for. He vowed that wherever life led him in the future, he would always return to the place that had meant so much to him.

The young Ian McClaine revelled in the sunshine. His greatest love being fishing, he spent endless hours at sea in his father's yacht, lazing away his time with a fishing rod. But all this was soon to end, for at the tender age of nine, Mac was sent to Canford Magnor, one of Britain's leading public schools, in the hope that a good education would bring Mac to emulate his father's career.

Ian McClaine thoroughly enjoyed his school days. He excelled on the academic front, concentrating his studies on physics, aerodynamics and electronics. In the sports, too, he was tops. By the end of his nine year stay at the school, Mac had attained distinctive honours in his three chosen subjects. He was given a scholarship to Cambridge, an exceptional credit to his ageing parents.

Mac graduated to Cambridge University to study electronics and aerodynamics. And it was here that Mac first discovered his flair for



ballooning. It was during Mac's second year at the newly-founded St. Lucifer's college that Mac attended an optional lecture on the art of ballooning. He loved every second of it. After the talk, he trapped the lecturer in endless conversation on the possibilities of piloting balloons in the present day.

The next day, Mac decided to try out the lecturer's theory. Summoning all his financial resources he managed to buy the raw materials used in the construction of a balloon and he set out to design, and ultimately build, his own balloon with the intention of flying it. It took him just three days to formulate a prototype model and then construct the real thing.

Having gained permission to use the University's store of helium gas, Mac put into operation his first attempt to fly his balloon. A large crowd had gathered to see a feeble attempt, but Mac astounded them. The balloon rose into the air, and with the aid of directional navigation, a unique series of equipment designed by himself, Ian McClaine piloted the balloon around the perimeter of the city and landed on the University's playing fields to a hero's welcome. This was the first spark that made Mac give up three years of his later years to design and build balloons. But it was also the spark that was to almost cost him his life not three years later.

Apart from this act of extroversion, Mac settled down to a normal existence at Cambridge. He studied hard and had excellent results in his yearly examinations. In his last year at University, Mac relinquished all his non-academic interests to concentrate on his studies with the hope of gaining an advanced scholarship to the United States at Stanford University. Mac's hopes were realised on graduation day, when he received great commendation for his excellent academic results in electronics and aerodynamics. He was granted that elusive ticket to Stanford.

But the scholarship had its drawbacks. It was a grant to be used

a year hence, meaning that Mac had to "kill" time - kill a year of his life somehow. He decided that his love for balloons should be activated, so he enrolled at the Aerodynamic Academy in London to study ballooning, under the watchful eye of the lecturer who had made the sport so real to him while at Cambridge.

In the short 12 month spell, Mac, with the help of fellow students, piloted his balloon on dare-devil journeys around the globe. In doing this he carved a name for himself in the annals of history. He crossed the Alps from Switzerland to Italy; flew a balloon along the full length of the Mississippi; and circumnavigated the continent of Australia. All in 12 months, and all by balloon.

But amid the triumph and success, Mac had his set backs, for on the eve of his accession to Stanford, his parents were both killed in an explosion at the family home, when Mac's father was experimenting with dangerous chemicals.

Mac moved from Britain to America and a three year course at Stanford. And it was here that the Englishman met a man destined to be his life-long friend - Sam Looover. Mac and Sam Looover studied electronics together, they followed the same pastimes together, and were virtually inseparable - a friendship that was stimulated a year later when Sam saved Mac's life after a ballooning accident in the Arizona desert.

Life at Stanford came naturally to both Looover and McClaine. Both graduated from the academy with degrees in electronics. Sam moved into government research, while Ian McClaine left for England with an undecided mind about how he wanted to employ his talents.

At the age of 24, Mac returned to England, to London and the Aerodynamic Academy to study further developments in ballooning. For three years he studied, putting forward new ideas, going on new safaris with his balloon and conquering many heights. His achievements were headline news.

During Mac's three years of indecision with regard to a chosen profession, he met a woman at the academy with the same ideals as himself - Mary Reed - who was later to become Mary McClaine. Together these two worked to design, build and pilot balloons across the face of the globe.

Three years passed, and McClaine was offered a job as electronics controller of a private industrial firm dealing with computers. He accepted the job and stayed with the firm for eight years, graduating from electronics controller to general manager of the company, and the firm thrived on numerous inventions made by this master mind.

Mac was now 36, and had yet again come to a milestone of indecision in his career, so he decided to put his inheritance to its best uses. He bought a tiny, picturesque cottage near the sea in his childhood home of Dorset. His intention was to convert the old sea tunnels running under the cottage into a luxury research laboratory. He intended to devote his life continuing his father's research into advanced computerisation of brain patterns.

Mac contracted a building firm to build his underground laboratory, sparing no expense. But the building of the wonder-lab took time, so Mac decided to take a flat in the heart of London and write, so that his knowledge could be passed on to the world. The first book he published was not on electronics but on ballooning - signs of a divided love. Fate then played a great part in Professor McClaine's life. He decided that he needed a secretary to help with the backlog of unfinished manuscripts. He advertised the position, and a long lost friend - Mary Reed - applied for the job, accepted, and three months later was married to the sandy-haired scientist.

By now the world knew the name Ian McClaine. His books on ballooning and electronic aerodynamics were best-sellers. He appeared on television, and everywhere he went he was given celebrity treatment. Then, suddenly, the professor faded from the public eye. His dream cottage was complete, and he moved underground to turn his dreams into wonder equipment, to live the life of a seemingly eccentric scientist. But Mac was a scientist who knew just what had to be done and how to do it.

The cottage is a wonderful combination of the old and the new - labour saving devices for housework etc. although these are not used by Mrs. Harris.

For eight years, the McClaines lived in the country retreat. Mac worked on his experiments and wrote occasional books, and Mary acted as a normal secretary-housewife. It was during these intense but leisurely days that Professor McClaine designed and built his wonder car, a car that could travel on land, in the air and on water, a car built for the performance of its unique tasks as opposed to a sleek, slimline pleasure model, for the Professor did not appreciate fine frills. It was this car that was to bring him together with Joe, the boy he was later to call 'son'.

One morning, Mac was summoned to London by his publishers, to discuss a new book on Mac's experimental achievements. The Professor parked his car outside the publishing house in Fleet Street and went inside for the discussion. A few minutes later, a party of children from the nearby orphanage passed on a sight-seeing visit to the newspaper centre of the world. Fascinated by the parked car, a small fair-haired boy divorced himself from the main party, intent on looking into the car. But he didn't stop at looking. The boy climbed inside the car for further investigation. Minutes later, McClaine came out of the publishing house, got into his car and drove off, carrying the stowaway huddled behind the seat.

Arriving home, Mac was amazed when Joe revealed himself. In fact, the Professor was aghast. He didn't know what to do. But he invited Joe in for tea and showed him around the laboratory, demonstrating experiments all afternoon. Joe loved every minute of it. Though only five years old, he revelled in the whole set-up. Soon it was time to return Joe to the orphanage, and Joe was extremely

reluctant to part company with his new-found friends, the McClaines. With a pledge to visit Joe in the orphanage and let the boy visit the cottage, Joe finally agreed to be taken home and Mac drove back into London with his cargo.

Joe's friendship with the McClaines increased and they decided then that would take him away from the home to live with them as a family: give him a real family upbringing. So Mac and Mary decided to adopt Joe. The adoption procedure was long, but within six months, Joe McClaine quickly adapted to his role at Culver Bay. Joe was devoted to his parents and indeed, his inquisitive presence stimulated Mac's powers of experiment.

For a full year, the McClaine family lived happily. Joe was sent to the local school while Mac carried on with his new experiments in brain pattern transference. But the happiness of the year was to end abruptly when, in the autumn, Mary McClaine was killed on a visit to Mac's publishers in London. Her car crashed at high speed on the Dorset to London motorway. It was a crippling blow to both Mac and his six year old adopted son and Mac, ridden with grief, shut himself away in his laboratory to spend endless hours on his newest invention.

But, spurred on by the completion of his wonder machine and his new responsibility towards Joe, Ian McClaine completed his task of building a super brain pattern transplant machine - the BIG RAT. It took him three years to achieve what many critics had called impossible and BIG RAT was at last born, born into the service of world peace. For Professor McClaine it was a dream come true. And for Joe, the start of a whole series of adventures that neither father nor son had envisaged.

JOE 90

DESCRIPTION

NAME: Joe McClaine
AGE: 9
BORN: Hampstead, London
1st April
POSITION: W.I.N.'s Most
Special Agent
HEIGHT: 4' 3"
HAIR: Sandy/blonde
EYES: Brown

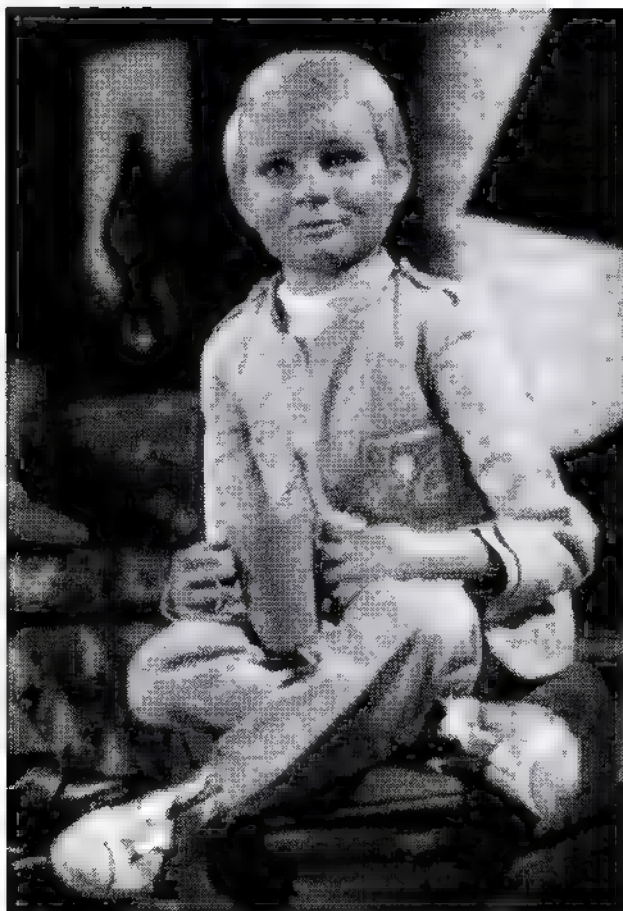


Just an ordinary boy - that's Joe 90. But through the genius of his adopted father, Joe has become the World Intelligence Network's top secret agent. And Joe 90 is just nine years old.

Born in Hampstead, London on 1st April, Joe was orphaned at the age of 12 months when both his parents were killed in a car crash. Nothing more was known of his mother and father, but having no close relatives to take custody of him, Joe was sent to Caxton Manor Orphanage in East London. The orphanage became mother and father, sister, brother and cousin to the infant.

Life in the orphanage had its disadvantages, yet the boy they called, simply, 'Joe', thrived within the vast community of children his own age. But when he was old enough to grasp the simple values of life, he realised that something was missing. That something was a family life, a mother, a father, and a real home.

Like all small boys, Joe was very interested in cars. And it was his interest in cars that forced his presence upon Professor Ian McClaine. It was a summer in London, and the Caxton Manor Orphanage had arranged an outing in the city to see the sights. As the small party of uniformed children passed down Fleet Street, a gleaming green car caught Joe's eye. It was certainly no ordinary car and Joe decided to investigate the unique vehicle further. Breaking away from the "Crocodie", he climbed inside the car and scrambled behind the seats to chance a glimpse at the twin aero turbines. To his horror, the car swept off, carrying him away as a stowaway. The driver of the car was Ian McClaine.



On reaching the McClaines' house, Joe made his presence noted. Instantly, the McClaines and Joe became united in friendship. The friendship was stimulated so much that the McClaines paid regular visits to the orphanage and, in turn, Joe was allowed to spend weekends at their home in Culver Bay.

Joe adored his two new-found friends, and for the first time he experienced the family life he had been missing, becoming a real person instead of just another name in a register. And his new foster-parents grew fond of little Joe. So fond, in fact, that adoption procedure was started to allow Joe to cherish family life forever.

The adoption went through without a hitch. Joe became part of the family unit - he became Joe McClaine. He was now five years old and for the first time in his life he had a real mother and father and a real home in Culver Bay, Dorset. Joe became an ordinary boy, and went to an ordinary school, Culver County Junior School. But tragedy was to hit the McClaine household a year later, when Mary McClaine was killed in a car accident. It was a bitter blow to Joe, for it was the first time he had felt deep emotion, the loss of a loved one.

But thanks to his upbringing, tragedy slipped into the past. Joe continued his existence living to the full once more, only this time terribly conscious of his adopted father. He became very attached to his father, sharing the same love for electronics and scientific research. And he helped his father, during his vacations, to work on the brain child that was to become the B.G. RAT.

At school, Joe was not academically inclined - one field in which he failed to emulate Ian McClaine. Instead, Joe's love turned towards the football field, fishing and pop music, though he still appreciated the rather more classical forms of music.

In his spare time, Joe loved to go fishing or camping with his father and to help him in his laboratory. It was great to have someone to share his life with - a father. At the age of eight, Joe became engrossed with the exploits of a fictitious secret agent, longing to copy his literary hero. So engrossed in the idea of becoming a secret agent

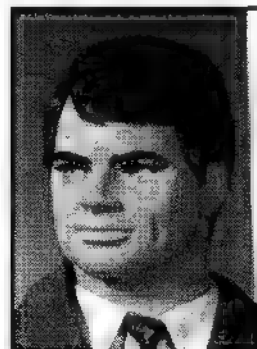
was the young eight-year old that he started a gang with his local friends. They sent coded messages amongst themselves and executed imaginary assignments, hoping that one day fantasy would give way to reality. It was Joe's love of adventure and the outdoor life, as opposed to academic studies, that overjoyed Joe McClaine when he was chosen to become a secret agent for the World Intelligence Network, when Professor McClaine's fantastic invention of the BIG RAT changed his life of an ordinary boy into that of real life spy adventures.

It was a dream come true, but just another of so many dreams that have come true in the nine year life of Joe McClaine, known throughout the world as JOE 90.

SHANE WESTON

PERSONAL DATA

NAME: Shane Weston
AGE: 45
BORN: Carson City, Nevada
POSITION: W.I.N. Deputy Controller
Supreme Commander of
W.I.N. London Office
HEIGHT: 6'
HAIR: Grey-brown
EYES: Steel blue



As Supreme Commander of W.I.N., London office, and Deputy Head Controller of the entire W.I.N. Organisation, Shane Weston has blazed a trail as a secret agent for all to follow and emulate. For the past 20 years, he has been one of the world's top undercover agents, operating across the face of the globe. His achievements are second-to-none!

Shane Weston was born in the United States of America, in Carson City, a small township on the edge of the great Nevada desert. The son of a small-time ranch owner whose mother was a Cherokee Indian, Shane Weston had an unhappy childhood. When he was seven, his mother died of an incurable illness and the hardship and uncertainty that ended her life affected the boy's early life. It affected him so much in fact that he became very much a "loner", preferring to spend days on end in the wide expanse of the desert, climbing and swimming, rather than spend his time with his father, whom he had grown to dislike.

It was during his exploits in the desert, living dangerously and taking his life in his hands with every new challenge, that Shane Weston developed super-efficient senses and extremely powerful strength and ability to accept and execute the most dangerous of self-chosen assignments. His love of the rough and wild country taught the young Weston to use his wits and keep his head in any situation.

Being alone for so many days on end and so far removed from his father, Shane Weston grew so far away from his only parent that he treated him as a stranger. Both father and son were at fault in the relationship, neither wanting to accept the other. And so, at the age of 12, Shane decided that the best thing to do was leave home. With very little education behind him, save his own talents, Weston left the Nevada homestead and travelled east hoping to find the elusive pot of gold at the end of the rainbow.

The next four years were spent on the road. In and out of menial jobs, he earned enough money to travel further, living rough and sleeping at the roadside. It was a tough life, which Weston accepted and thrived on: a tough training course to harden his already concrete senses with a glazed exterior.

But at the age of 16, the young Weston decided to stop running away from life, to go back and accept the convention of living in the twentieth century. And so, faced with the unenviable proposal of re-joining his father, he took the only way out he saw fit and joined the US



Army as a marine, signing on for an eight year stint.

The army was the life for Weston and he revelled in the new challenges put before him. Enlisting as a private, Shane Weston was determined at this stage of his life to carve a career, picking up the remnants of his former life and moulding all his experience and super-human senses left to him from a long line of Cherokee Indians, together hoping that the end product would be good.

It was, and Shane Weston slotted easily into the jigsaw pattern of army life. But he still remained the eternal loner, preferring not to make too many close friends: to exist for himself. And Weston's flare for challenges made him set himself new and more difficult targets to achieve. He decided that he had to reach the position of Commander by the end of his eight year service, a target that he was to pass with flying colours. After his initial two years training and preliminary service, Weston was promoted to the rank of Corporal and given charge of his own platoon. With promotion came active service overseas in America's role as "Peace Officer" of the World, so Weston and his platoon were posted to trouble spots in Asia.

It was here that Weston excelled. In the resulting minor skirmishes and occasional pitched battles in America's voluntary peace keeping acts, Weston became the Marines' hero. His outstanding record was a credit to the service. Time after time, he was left in charge of a suicidal post for which all hope was lost, and time after time, he managed to survive the onslaughts of the enemy, reasserting the role and changing certain defeat into glorified victory. And with his heroic deeds came reward from back home. Promotion followed promotion, medal followed medal, and at the end of a three year period as war gave way to peace and the troops were returned to the States, Shane Weston stood supreme. But now it was Captain Shane Weston with the distinctive order of valour, The Purple Heart, pinned to his breast.

Back to America came the somewhat quelled character of Shane

Weston, now 22 years of age. His love for campaigning had to take a back seat now that the World was nearing peace, and he had to step in line with the more conventional attitudes of an army in peace time. Reluctantly, Weston adopted these attitudes realising that he had just three years outstanding before he became a civilian, three years that passed slowly, with Shane Weston marking out time as a desk-bound Captain dealing solely with defence security, a life he didn't cherish.

With the dawning of his release from active service, Weston realised just in time that he was not yet fit to take up a life as a civilian and so decided to seek further positions in his army career. He joined the Army Intelligence Network, thus signing himself on for a further 10 years. But with the increased service came an increase in promotion and Weston's aims had been realised, for, with the advent of accepting the post, Weston was promoted to the rank of Commander!

At last, Shane Weston had found the life for which he was suited. Though a commander in the field, Weston was assigned as an active intelligence agent, the army's equivalent to the secret agent, and attached to the CIA. As one of the top agents for the service, Weston saw tremendous action both in the USA and abroad. He revelled in every moment of his employment, gaining outstanding recognition for his valuable services - services achieved with the help of his extraordinary supersensitive powers. For two years, Weston worked as an active field agent for the CIA, serving his country abroad. It was while on active service in Britain that he met a young English girl, Sue Denver. After completing the assignment - which ended in success with Weston smashing an enemy plot to destroy London - Weston returned to the States taking Sue Denver with him as his wife.

Now married, Weston thought of retirement from the service, but he shunned the idea and continued in the only business he knew how to handle. Times changed, and with it he saw the decline of the CIA to be co-opted into the new Intelligence Network - W.I.N. - and

Weston was the immediate choice as an active agent for this new network, this time attached to the United States divisional section.

For nine years, Weston worked hand in hand with W.I.N., smashing enemy infiltration on numerous occasions and gaining himself recognition for bravery throughout the underworld realms of the World's Secret Service. But then, at the age of 35, his career almost came to an abrupt and merciless end.

It was while on assignment in South America that Weston came up against Lomax Brunt, an underworld assassin employed by the enemy to deal with death. After hunting the enemy killer from town to town, the two super-men met in the Amazon jungle. The meeting was a chanced rendezvous. Both were out to kill the other, and it was only a question of who would survive. In the resulting duel, Brunt was shot three times in the heart, but still refused to die before inflicting a serious wound to Weston's spine. Both men fell to the blood-spattered jungle carpet and when W.I.N. homed in on the position, they found Brunt dead and Weston dying.

A two year spell in hospital followed the encounter, after which Weston was retired from active service to become deputy head of the American zone of W.I.N. In this new role, Weston excelled himself, planning campaigns and counter-planning to outwit the enemy. He even trained his agents to reach the peak of super-human ability. He got results and the name Shane Weston virtually took over from the W.I.N. organisation.

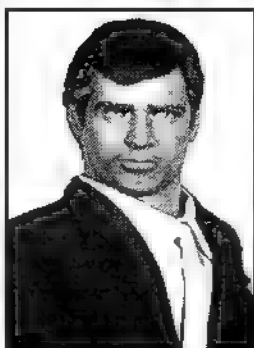
For five years, Weston headed the secret service files of W.I.N. - American zone, before being called to higher offices in appreciation for his inexhaustible services. Appreciation came in the form of promotion to Head of the W.I.N. office in London, and with this job came the added responsibility as Deputy Head of the W.I.N. Organisation, a great honour bestowed on a man who deserved far more.

For two years now, Shane Weston has been in charge of W.I.N. in the London office, working hand in hand with his deputy, Sam Looover. To his own active agents he is the boss - the man who knows the game and how to play it. He has the experience and know-how to back up this statement. At the age of 45, Weston knows the capabilities of his men: he trains them himself and is sure that they are the best in the world. His career with W.I.N. is at its peak now, his record will remain legend forever. One thing is certain: when Shane Weston accedes to the Number 1 position in the World Intelligence Network as Supreme Controller, peace will echo around the world for a long, long time.

SAM LOOOVER

PERSONAL DATA

NAME: Samuel William Looover
AGE: 44
BORN: Flagstaff, Arizona, USA
15th December
POSITION: Deputy Head of W.I.N.
London Office
HEIGHT: 5' 11"
HAIR: Grey
EYES: Blue



Sam Looover was born 44 years ago in Flagstaff, a small town in the heart of the Arizona desert. He was brought up in a family of stability rather than wealth, and his father had great ambitions for his son in the engineering field. William Looover, Sam's father, wanted so much for his son: he wanted Sam to follow the family tradition of individuality and determination with his chosen career. In fact, he wanted his son to succeed where he had failed and, with this in mind, William Looover had worked his hardest, employing his money as he saw best to further his son's career.

Being brought up in the Arizona desert gave young Sam a hardened outlook on life. He was an expert hunter and angler, and excelled in all the outdoor activities one associates with an "all American boy". Sam was at home in this wild, rough land, but this "training" was to set Sam up for the job that fate had carved for his future life.

At the age of 10, Sam was sent to Phoenix to be educated at Arizona's most renowned technical school. For Sam, this was a milestone in his career, as he was used only to the local junior school, and being in the bosom of a family that numbered the complete population of Flagstaff. At this early age in Phoenix, Sam studied electronic engineering in the hope that his basic training in this field would yield a place at America's technological institute at Stanford. But city life was too unnatural to Looover, who had known only the wide open spaces of tumbling sand and wooden buildings. He felt condemned in this concrete jungle.

Although stifled in this man-made complex of concrete and steel, Sam continued his studies, forced on by the hidden goal of success that he wanted so much - not for his own material gains, but for the pride and strong family ties that he had with his father. Sam's drive to reach this goal was stimulated three years later for, at the age of 13, his mother was killed in a freak sand storm that devastated Flagstaff. It was a bitter blow to the close family unit, and Sam was torn between two evils - to return home to his father and relinquish his bonds with an engineering career, or to carry on and materialise his father's dream. Sam chose the latter.

For a further five years, Sam studied for his chosen career, and at the end of his training in Phoenix his dream was realised. Sam Looover was awarded a top scholarship grant to Stanford, having gained outstanding results in electronics, engineering and dynamics. This result could have come at no better time, for his father was dangerously ill in his homestead town. Doctors had given him an even chance of survival. The news of his son's achievements succeeded where all medicine had failed in promoting a quick and complete recovery for William Looover.

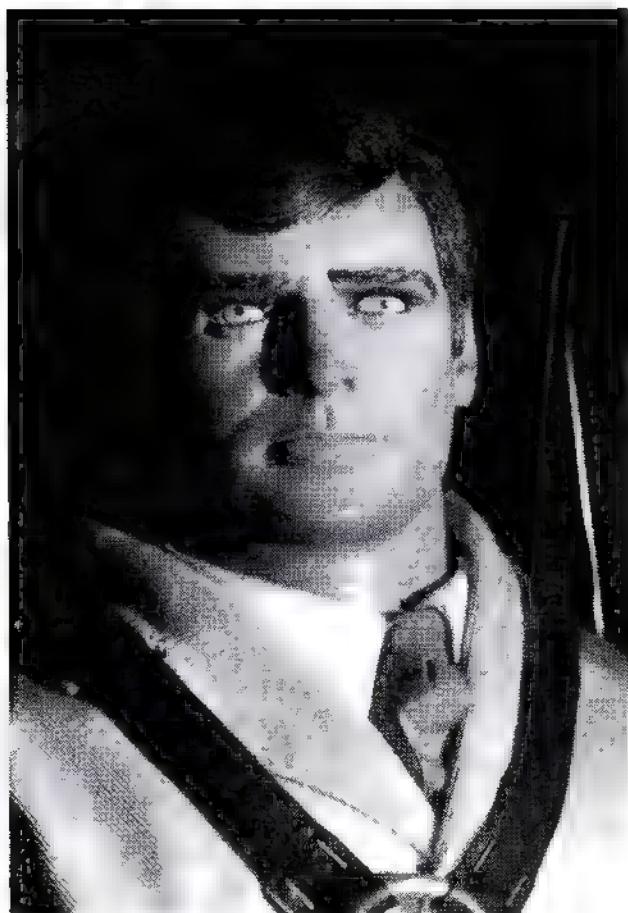
After a long vacation with his father, Sam returned to the big city life, taking up his elected position at Stanford University to study electronics. It was during this advanced education that Sam Looover met a young Englishman - a fellow electronics student in his first year. This man was Ian McClaine - a man who was to have a great bearing on Sam's later career.

These two men became great friends. It was a friendship that deepened a year later when Sam and Mac were on vacation in Sam's home-town - when the Arizona desert was almost to claim another life to add to the long roll-call fated to its existence.

It was summer. Ian McClaine was dabbling in aerodynamic experiments. He had built a balloon and was plotting it from Phoenix to Flagstaff. Three days out from Sam's home, a freak storm blew up, forcing Mac's balloon violently off course, over a rocky uninhabitable part of the desert. The balloon was struck by lightning and Mac was forced to make a crash landing on the jagged boulders, miles from anywhere. He crashed down and on impact, he broke his leg. Hopelessly lost, Mac decided to crawl - to crawl anywhere, rather than to stay undefended, at the mercy of the elements. Summoning his courage, he set out on the long journey, a journey to nowhere but disaster.

Three hundred miles east, Sam Looover feared for the fate of his friend. Sensing danger, young Looover set out in search of Mac. He was four days a one in that merciless desert, searching, hoping, praying. On the fifth day he found his friend, lying in a small depression in the sand. His leg was broken in three places and he was suffering from extreme exhaustion and exposure. It was touch and go whether or not the two friends would make it home alive. They did, although Mac was close to death.

A four-month stay in hospital righted all the wrongs that the



desert had inflicted. Mac left hospital mended, with a stimulated friendship, and an even greater love for balloons.

It was back to their studies for the now inseparable team of Looover and McClaine. It was a partnership that was not to be broken until Graduation Day. On this day, with grade "A" passes in electronics for Looover and Mac, they split up. Mac went back to England while Sam Looover progressed to a high position with the American government. The partnership was to be brought together 15 years later, never to be broken, on the day Sam was best man at Mac's wedding.

For Sam Looover a dream had been realised. He was immediately snapped up by the American government for a position within the module of Cape Kennedy - dealing with the electronic aspects of security on the base. From here Sam worked through the ranks. His brilliant application of his subject revealed true genius. He combined his academic brilliance in electronics with his flare and initiative for security. The results were dynamic and, within a short period of time, Looover had revolutionised the security aspects of Cape Kennedy, making it impregnable.

It took Sam Looover just five years to establish himself at the Cape. Promotion followed promotion. He became chief security officer at the Government establishment; he was then promoted to security controller for the Western block of the States; and was finally enrolled as Chief Security Adviser to the Secretary for Defence of the United States of America.

Sam Looover held this position for just 12 months, for it was an unsung tradition that the US Defence Secretary was also the head and brains behind the C.I.A. When the C.I.A. merged with other Western secret service organisations in 1974, Secretary Calloway was appointed as Supreme Head of W.I.N. and his first action as head of this World Intelligence Network was to enrol the services of Looover as his number one operative agent. Looover was sceptical at first, but realised the potential offered. It was an ideal situation in which to employ his

amazing prowess, achieved through his country upbringing and hard study. After much thought he accepted.

From then on in his career, Sam Looover never looked back. It was an ideal situation which blended his amazing talents, and released their energy to one common cause. Operating as W.I.N.'s top secret agent, Sam Looover's record book read like a fictitious spy novel. His daring deeds, quick-thinking and superb judgement and initiative made him a master of his trade.

For security reasons, none of his exploits as an active agent can be revealed. But recognition was granted in the right places, and after 15 years of active service with the U.S. Head Office in Washington, Looover was promoted to Deputy Head of the London Office attached to W.I.N. In England, Sam was reunited with his old friend, Ian McClaine. It was four years later, with the discovery of the BIG RAT, that the partnership was refounded, McClaine and Looover working together with one sole aim in mind.

As Deputy Head of W.I.N.'s London system, Sam Looover took complete charge of agent's operations, combining three staff divisions into one. Though reducing his own field work to a minimum, Sam Looover was, and still is, the master mind behind most of the World Intelligence Network's greatest achievements. He is a true credit to world peace.

Mrs. ADA HARRIS (Mac's Housekeeper)

Mrs. Harris is about 55 years old. Born in London. She visits the cottage every day to clean and sometimes makes small meals (Mrs. Thursday type). She is thoroughly dependable but not very imaginative when it comes to understanding the unusual interests and activities of the McClaine family.

W.I.N. - WORLD INTELLIGENCE NETWORK

This is an organisation similar to M.I.5. or C.I.A. Its Head Office is in Washington, U.S.A. London is the location of its second biggest office from where JOE 90 missions are launched. There are other offices and agencies all over the world.

The world is split into an eastern and western block. The aim of World Intelligence is to assist in maintaining the balance of power by whatever means in their power - but mainly through the expertise of their intelligence agents and their most special agent - JOE 90. W.I.N. is not a rescue organisation nor is it a police force.

Until Joe 90 there were 89 London based agents in operation. Joe became the 90th - hence JOE 90.

Communications are by special satellite and a network of transmitters.

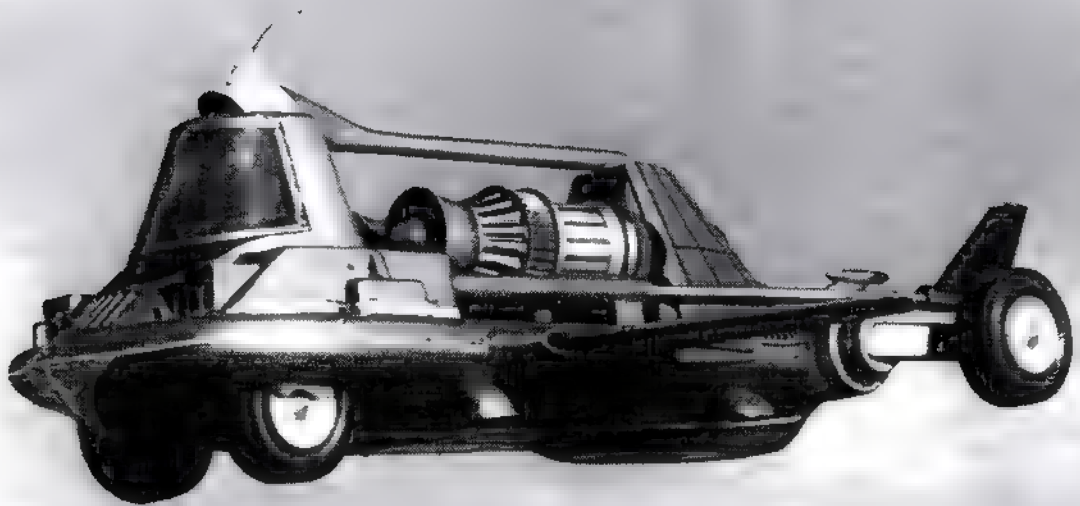
BIG RAT - Brain Impulse Galvanoscope Record and Transfer

This is Professor McClaine's brain child, the culmination of a lifetime's interest and research in the field of electronics. It is housed in his top secret underground laboratory at the cottage where he and Joe live. It is a highly sophisticated electronic machine capable of recording the brain patterns of one person and transferring them to another. In the course of events, a number of "tapes" have been collected, but it is usually necessary when a JOE 90 mission starts to go out and get the brain recordings of the expert whose knowledge is needed.

To receive the brain transfer Joe sits himself comfortably in a special chair; this rises up into a circular "cage". Once inside, the machine is switched on, the "cage" begins to revolve - the tape is run.

Various electronic noises and psychedelic light effects are produced as the transfer begins to take effect. To Joe, this is a matter of routine and not an unpleasant experience - in fact he seems to enjoy it all.

After he has received the brain transfer, the recording works only when he wears a pair of special glasses with a set of built-in electrodes



which connect to his temples. Wearing the glasses, Joe has the ability, skill, experience and knowledge of the expert. Without them he is just another boy.

The exact technical details of the way in which the BIG RAT works are a closely guarded secret, known only to Professor McClaine. There are, of course, plans, circuit diagrams and other technical details stored away, but even if found it would require something of the genius of Professor McClaine to understand them.

JOE 90's SCHOOL BOY'S CASE

This is not an ordinary school boy's case. Although it looks good, it does not give away its very special secret. It was presented to Joe when he first became Agent 90 by World Intelligence Network - London.

When the lid is opened up in the normal way by two small clips near the handle, it simply discloses a compartment which contains Joe's exercise books - English, Maths etc. and other usual items like a set of colouring pencils, protractors, pens, rubber, pencil sharpener etc. Nothing unusual about that. But the thickness of the case is deceiving and beneath this compartment there are two other cleverly concealed compartments. To open these, the case is turned over so that it lies flat on what is normally the lid. At the foot of the case are four little studs - one in each corner - for the case to stand on when not in use. To open the first of the compartments, one simply turns the stud on that side of the case to release the lid - this then lifts up revealing a compartment which contains Joe's electrode glasses (without which the recorded brain patterns cannot function), the special W.I.N. badge presented to him by Shane Weston, a silencer for the gun and two special reports.

The other compartment is opened in the same way: the stud on that side of the case is turned, the lid released and inside one finds Joe's automatic pistol (it is small, light and will fire 200 times without reloading), a small transistorised pocket transmitter enabling Joe to

keep in contact with W.I.N. HQ - London or any other agent in the field, 2.38mm ammunition clips and two more secret reports. The case is of vital importance on Joe's missions and would normally go with him everywhere.

MAC'S CAR

This is a car built by Mac to his own specifications. Its lack of design and unusual appearance is explained by the fact that, as a Professor-type, Mac has concentrated on performance.

It travels quickly while as a hovercraft or on land, sea or in the air. It has retractable wings and fins. Retractable wheels.

In the air its maximum speed is 300 miles per hour.

On the sea 70 knots.

On land 200 miles per hour.

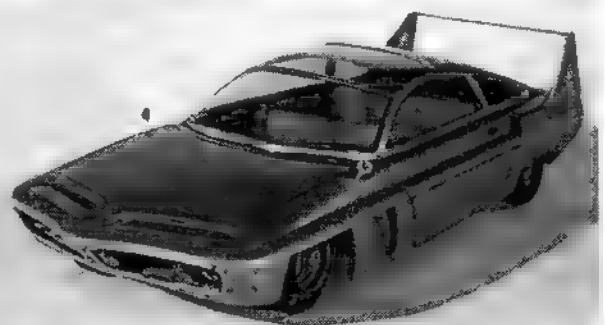
It uses a special high octane essence and does about 20 miles to the gallon. It is powered by two powerful jet engines.

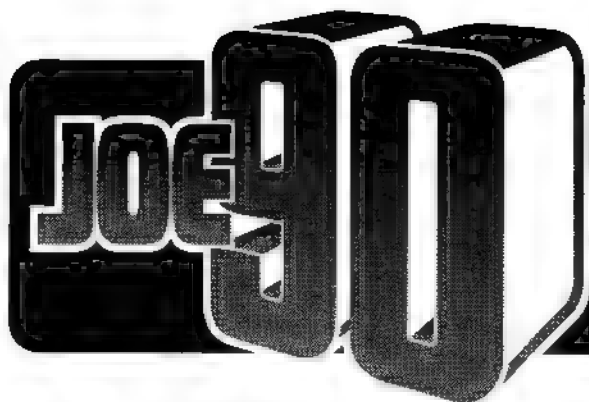
Colour: Metallic Verdian green

SAM LOOVER'S CAR

Modern two door saloon. Metallic silver grey

Gas turbine job. Does 200 miles an hour.





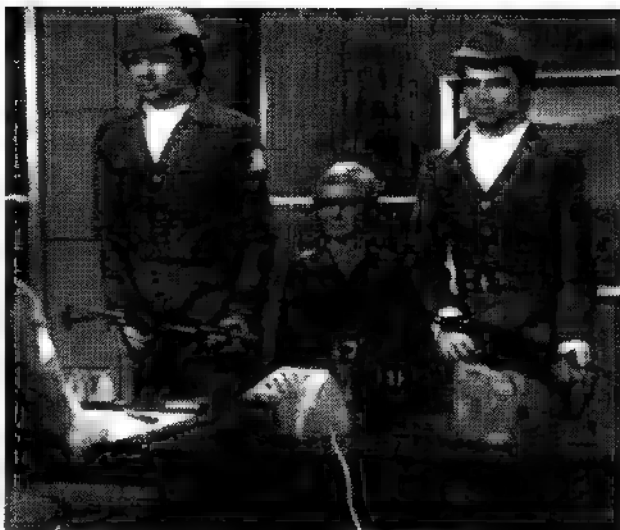
THE CENTURY 21 PUPPETS CATALOGUE PART TWO

When the Century 21 puppet workshop embarked upon the creation of a brand-new generation of Supermarionation puppets for the start of filming on **Captain Scarlet And The Mysterons**, a cast of over 60 marionettes had to be created to populate **Captain Scarlet's** fully-realised 21st Century world. As with the previous Supermarionation series, the main cast of puppet characters were supported by a large repertory puppet cast of 'revamp' marionettes, puppets who could be used and re-used as necessary according to the requirements of each new script. With a costume change and, occasionally, a different coloured wig or change in skin colour, each of these puppets could take on any variety of suitable roles, moving from episode to episode much as an actor would do in repertory theatre, assuming a different character each week. Just as if these puppets were Century 21's 'actors', so they were cast for their roles from a directory of photographs, the Supermarionation version of the actors' directory "Spotlight".

When production began on the next Supermarionation series, **Joe 90**, it made economic sense (in terms of both the budget and production schedule) to continue to use the **Captain Scarlet** puppets and, in time, supplement these with new puppets who would also go on to appear in the final Supermarionation series, **The Secret Service**. Two of the **Captain Scarlet** revamp puppets were given a complete make-over to appear as regular characters in **Joe 90** (Sam Loover and Shane Weston), while the other three were newly created for the series.

Whereas the puppets portraying the main characters in the series had a variety of alternative heads created for them ('smiler', 'frowner' and 'blinker'), all of which were duplicated (to enable the simultaneous shooting of two separate episodes on the two Century 21 Studio puppet soundstages), the revamp puppets were mostly all one-offs, although a few did have 'blinker' heads created if their characters had to be seen opening/closing their eyes - otherwise, the appearance of being asleep or dead was achieved with Plasticine eyelids overlaid on the puppet's eyes. However, as some of the **Joe 90** revamp puppets had originally appeared as regular characters in **Captain Scarlet** (most notably Colonel White, Captain Ochre and Captain Grey), these puppets also had a variety of facial expressions available to the puppeteers - indeed, on at least two occasions, two different heads created for the same **Captain Scarlet** regular character, appear as two separate revamp characters in the same **Joe 90** episode (Lieutenant Green in *King For A Day* and Dr. Fawn in *Viva Cordova*).

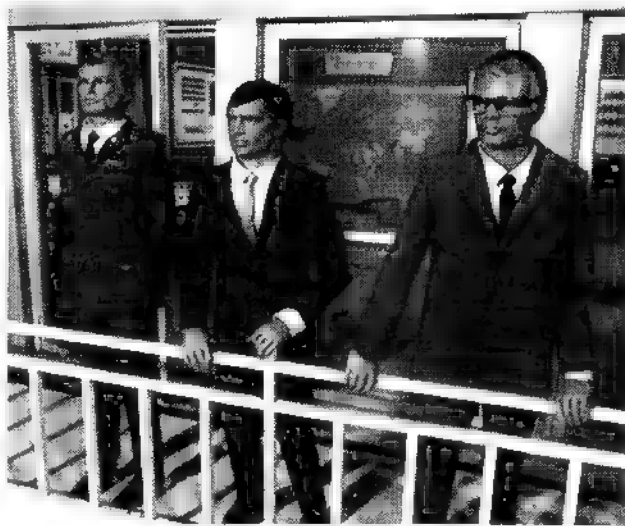
The first part of this Century 21 Supermarionation Puppet Catalogue (covering the puppets that appeared during the course of **Captain Scarlet's** 32 episodes) appeared in FAB 31. This second part features those puppets that appeared in **Joe 90**. Including the five regular cast puppets, we have identified 70 different puppets used in **Joe 90**, all but 17 of which had previously appeared in **Captain Scarlet**. The majority of these puppets made multiple appearances in the series. Although they were all originally identified by number (inscribed on the back of the puppet's head) during filming, we have assigned character names to the puppets according to the role for which they will be most familiar to viewers - be it from an appearance in **Captain**



Scarlet, Joe 90 or The Secret Service.

In the following catalogue, under individual headings for Regular Cast and Revamp Cast, the puppets are listed in order of appearance in the 30 **Joe 90** episodes and a table detailing the episode-by-episode appearances of the regular cast puppets appears opposite. The catalogue goes on to list each puppet's **Joe 90** roles, so far as can be determined from what can be seen on screen and other photographic reference (some puppets are shrouded in darkness, have their backs to the camera or are so out of focus that they cannot be identified). For certain puppets, this list is supplemented with additional information about previous appearances in **Captain Scarlet** and subsequent roles in **The Secret Service**, so as to help to clarify the identity of the puppet. A complete listing for puppets in **The Secret Service** is under construction and will appear in a future issue of FAB

Chris Bentley, Stephen Brown & Lynn Simpson



PRODUCTION NUMBER	REGULAR CAST APPEARANCES	JOE 90				
		JOE McCLAIN	PROF. IAN McCLAIN	SAM LOOVER	SHANE WESTON	ADA HARRIS
	EPISODE TITLE					
1	THE MOST SPECIAL AGENT					
2	HI-JACKED					
3	SPLASHDOWN					
4	OPERATION McCLAIN					
5	THREE'S A CROWD					
6	INTERNATIONAL CONCERTO					
7	BIG FISH					
8	THE UNORTHODOX SHEPHERD					
9	RELATIVE DANGER					
10	BUSINESS HOLIDAY					
11	KING FOR A DAY					
12	DOUBLE AGENT					
13	MOST SPECIAL ASTRONAUT					
14	ARCTIC ADVENTURE					
15	THE FORTRESS					
16	PROJECT 90					
17	COLONEL McCLAIN					
18	THE RACE					
19	THE PROFESSIONAL					
20	ATTACK OF THE TIGER					
21	LONE-HANDED 90					
22	TALKDOWN					
23	BREAKOUT					
24	TEST FLIGHT					
25	MISSION X-41					
26	CHILD OF THE SUN GOD					
27	TRIAL AT SEA					
28	VIVA CORDOVA					
29	SEE YOU DOWN THERE					
30	THE BIRTHDAY					

REGULAR CAST

IAN McCLAIN

First appearance: *The Most Special Agent*

SAM LOOVER

First appearance (as Sam Loover)

The Most Special Agent

Note: This puppet first appeared as a doctor in the *Captain Scarlet* episode *Operation Time* and also appeared in that series as President Roberts in *The Launching* and the Lunar Controller in *Lunarville 7*. For *Joe 90*, a new set of heads (with a variety of different expressions) were created specifically for the Loover character based on the original sculpt of the puppet's head.

JOE McCLAIN

First appearance: *The Most Special Agent*

SHANE WESTON

First appearance (as Shane Weston)

The Most Special Agent

Note: Originally wigged with blond hair, this puppet was previously seen as Dr. Kunitz in the *Captain Scarlet* episode *Dangerous Rendezvous* (and was

listed under that name in part one of this catalogue). First seen as a Spectrum Guard in *Captain Scarlet And The Mysterons' The Mysterons*, the puppet was re-wigged with dark brown hair for his appearance as Shane Weston in *Joe 90* and a new set of heads (with a variety of different expressions) were created specifically for the Weston character based on the original sculpt of the puppet's head.

ADA HARRIS

First appearance: *Three's A Crowd*

Note: This puppet later appeared in *The Secret Service* as Lady Martha Hazewell in *More Haste, Less Speed*. She was the only female puppet constructed with a mannequin neck.

REVAMP CAST

LINDA NOLAN

Newspaper Reporter *The Most Special Agent*

Nurse Linda *Operation McClaine*

Reception Guest *International Concerto*

Airline Passenger *Double Agent*

Dorina Cordova *Viva Cordova*

Note: This puppet was first seen as a partygoer in

Captain Scarlet And The Mysterons - Model Spy, but is better known from that series as Linda Nolan in *Crater 101*.

EDDIE

Newspaper Reporter *The Most Special Agent*

Carter *Hi-Jacked*

Airline Passenger *Operation McClaine*

Charlie *Relative Danger*

Airline Passenger *Double Agent*

Lt. Pierce *Colonel McClaine*

Waiter *Viva Cordova*

Note: This puppet was first seen as the Delta Petro Attendant in *Captain Scarlet And The Mysterons - The Mysterons*, but is best-known from that series as Eddie in *Avalanche*.

STEELE

Russian MIG Pilot *The Most Special Agent*

Captain, U85 Submarine

Big Fish

Astronaut *Most Special Astronaut*

King *Colonel McClaine*

2nd Guard *The Professional*

Marney *Breakout*

Note: This puppet was first seen as the Vice-President of Trans-Pacific Shipping in *Captain Scarlet And The Mysterons - The Launching*, but is better-known from that series as Steele in *Special Assignment*. He later appeared as Forrester in the *Hole In One* episode of *The Secret Service*.

DOIG

MIG Pilot's Aide *The Most Special Agent*

Note: This puppet was previously seen as Doig in *Captain Scarlet And The Mysterons - The Heart Of New York*.

GENERAL REBUS

Foreign Correspondent

Old Thomas *The Most Special Agent*

The Unorthodox

Shepherd

Dobson *Most Special Astronaut*

Patron, Restaurant *Colonel McClaine*

Scientist *The Professional*

Baxter *Mission X-41*

Captain *Trial At Sea*

Harris *See You Down There*

Foreign Correspondent

*The Birthday**

*in flashback to *The Most Special Agent*

Note: This puppet was first seen as the Commander of Base Concord in *Captain Scarlet And The Mysterons - Renegade Rocket*, but is better-known from that series as General Rebus in *Noose Office*. He later appeared as Nelson in *The Secret Service* episode *A Question Of Miracles*.

HELGA

Foreign Correspondent

The Most Special Agent

Patron, Restaurant *Three's A Crowd*

Reception Guest *International Concerto*

Hotel Receptionist *Business Holiday*

Nurse *Talkdown*

Onlooker at Launch *Trial At Sea*

Foreign Correspondent

*The Birthday**

*in flashback to *The Most Special Agent*

Note: This puppet was first seen as Mysterion agent Helga in *Captain Scarlet And The Mysterons - Model Spy*.



KRUGER

Guard	<i>The Most Special Agent</i>
Border Guard	<i>International Concerto</i>
Rollins	<i>Relative Danger</i>
Sherman	<i>Double Agent</i>
Commander Kovac	<i>Arctic Adventure</i>
Guard	<i>The Birthday*</i>

*in flashback to *The Most Special Agent*

Note: First seen as the Assassin in *Captain Scarlet And The Mysterons* - *Winged Assassin*, but better-known from that series as Kruger in *The Heart Of New York*, this puppet later appeared in *The Secret Service* as the Dreisenberg Ambassador in *A Case For The Bishop*. His final Century 21 appearance was as Mullins in *More Haste Less Speed*

ORSON

Foreign Correspondent	<i>The Most Special Agent</i>
Andrews	<i>Three's A Crowd</i>
Driver, Joe's Car	<i>King For A Day</i>
Ataka	<i>Child Of The Sun God</i>
Operator	<i>Viva Cordova</i>
Police Officer	<i>Viva Cordova</i>
Foreign Correspondent	<i>The Birthday*</i>

*in flashback to *The Most Special Agent*

Note: This puppet was first seen as Orson in *Captain Scarlet And The Mysterons* - *Lunarville 7*.

DOCTOR MAGNUS

Foreign Correspondent	<i>The Most Special Agent</i>
Foreign Correspondent	<i>The Birthday*</i>

*in flashback to *The Most Special Agent*

Note: This puppet was first seen as Dr. Magnus in *Captain Scarlet And The Mysterons* - *Operation Time*

ANTON

Russian Commander	<i>The Most Special Agent</i>
Anton	<i>Splashdown</i>
Colonel Malner	<i>International Concerto</i>
Captain Trang	<i>The Fortress</i>
General Heppel	<i>The Professional</i>
Doorman	<i>See You Down There</i>

Note: This puppet was the first new revamp puppet to appear in *Joe 90*

DOCTOR CARTER

Moscow Air Defence System Operative	<i>The Most Special Agent</i>
Note: This puppet was first seen as the MEV Navigator in <i>Captain Scarlet And The Mysterons</i> - <i>The Mysterons</i> , but is better-known from that series as Dr. Carter in <i>Shadow Of Ice</i>	

SPECTRUM GUARD

Moscow Air Defence System Operative	<i>The Most Special Agent</i>
Engineer	<i>The Professional</i>

Note: This puppet was first seen as the 1st Spectrum Guard at the Maximum Security Building in *Captain Scarlet And The Mysterons* - *The Mysterons*. His

appearance was radically altered for *Joe 90* with a different moustache and darker hair.

LUMBERJACK

Moscow Air Defence System Director	<i>The Most Special Agent</i>
1st Prison Guard	<i>Big Fish</i>
Mason	<i>The Unorthodox Shepherd</i>

Note: This puppet was first seen as the trapper in *Captain Scarlet And The Mysterons* - *Avalanche*, but is better-known from that series as the ill-fated Lumberjack in *Expo 2068*. Bearded in *Captain Scarlet*, he is clean-shaven for his three *Joe 90* appearances

ANDRÉ VERDAIN

Red Leader	<i>The Most Special Agent</i>
Mario Coletti	<i>Hi-Jacked</i>
Major Koss	<i>International Concerto</i>
Kurson	<i>Project 90</i>
Captain Pat Moran	<i>Breakout</i>
Cope	<i>Trial At Sea</i>
Onlooker at Election	<i>Viva Cordova</i>
Red Leader	<i>The Birthday*</i>
Mario Coletti	<i>The Birthday**</i>

*in flashback to *The Most Special Agent*

**in flashback to *Hi-Jacked*

Note: This puppet was first seen as André Verdain in *Captain Scarlet And The Mysterons* - *Model Spy*. He later appeared in *The Secret Service* as Hartley in *A Question Of Miracles*, Dr. Hawthorn in *Hole In One* and Pete Mackintosh in *The Cure*

THE ARCHDEACON

Manston Controller	<i>The Most Special Agent</i>
Watson	<i>Splashdown</i>
Reception Guest	<i>International Concerto</i>
Colonel	<i>The Race</i>
Test Flight Controller	<i>Talkdown</i>
Proctor	<i>Child Of The Sun God</i>

Note: This puppet was a new revamp puppet created for *Joe 90*. He is best-known for his appearance as The Archdeacon in the *School For Spies* episode of *The Secret Service*

PHIL MACHIN

Manston Controller's Assistant	<i>The Most Special Agent</i>
Gardner	<i>Big Fish</i>
Helicopter Co-Pilot	<i>Colonel McClaine</i>
1st Operator	<i>Test Flight</i>
Rating	<i>Trial At Sea</i>

Note: This puppet was first seen as a radiographer in *Captain Scarlet And The Mysterons* - *Operation Time*, but is better-known from that series as cadet Phil Machin in *Traitor*

MATTHEW HARDING

Farmer	<i>The Most Special Agent</i>
Policeman	<i>Hi-Jacked</i>
Patrol Boat Searchlight Operator	<i>Big Fish</i>
Constable Lewis	<i>The Unorthodox Shepherd</i>

Note: This puppet was first seen as an airline passenger in *Captain Scarlet And The Mysterons* - *Place Of Angels*, but is better-known for his later appearance as BISHOP agent Matthew Harding in *The Secret Service*. As with the Sam Looover and Shane Weston puppets mentioned earlier, a new set of heads (with a variety of different expressions) were created specifically for the Matthew character based on the original sculpt of this puppet's head

BENSON

Ed Johnson	<i>Hi-Jacked</i>
Airline Passenger	<i>Double Agent</i>
Onlooker at Election	<i>Viva Cordova</i>
Note: This puppet was first seen as the D.T. 19 Pilot in <i>Captain Scarlet And The Mysterons</i> - <i>Winged Assassin</i> but is better-known from that series as Benson in <i>Operation Time</i> . He later turns up in <i>The Secret Service</i> as Captain Mitchell in <i>Recall To Service</i> and Brother Jess in <i>School For Spies</i>	

CRAWFORD

Hudson Armaments Truck Driver	<i>Hi-Jacked</i>
Kelly	<i>International Concerto</i>
Sultan's Driver	<i>King For A Day</i>
Crawford	<i>Most Special Astronaut</i>
XV104 Co-Pilot Hal	<i>Arctic Adventure</i>
Hudson Armaments Truck Driver	<i>The Birthday*</i>

*in flashback to *Hi-Jacked*

Note: This puppet was first seen as a restaurant patron in *Captain Scarlet And The Mysterons* - *Big Ben Strikes Again*, and then appeared in that series as a Medical Student in *Operation Time* (under which title he is listed in part one of this catalogue)

FRAZER

Gregson	<i>Hi-Jacked</i>
Kline	<i>The Unorthodox Shepherd</i>
Soldier	<i>The Fortress</i>
Prison Warden	<i>The Professional</i>
Gregson	<i>The Birthday*</i>

*in flashback to *Hi-Jacked*

Note: This puppet was first seen as Captain Hassel in *Captain Scarlet And The Mysterons* - *Point 783*, but is better-known from that series for his role as the Mystron agent Frazer in *Crater 101*

CARL

Davis	<i>Hi-Jacked</i>
Reception Guest	<i>International Concerto</i>
Lieutenant	<i>Business Holiday</i>
Davis	<i>The Birthday*</i>

*in flashback to *Hi-Jacked*

Note: This puppet was first seen as Lt. Belmont in *Captain Scarlet And The Mysterons* - *White As Snow*, but is better-known from that series for his role as Carl in *The Heart Of New York*

SERGEANT MARSHALL

Truck Driver	<i>Hi-Jacked</i>
Patron, Restaurant	<i>Three's A Crowd</i>
General's Aide	<i>Talkdown</i>
Note: This puppet was first seen as Sergeant Marshall in <i>Captain Scarlet And The Mysterons</i> - <i>Avalanche</i>	

ANGELA DAVIS

Stewardess	<i>Splashdown</i>
Angela Davis	<i>Three's A Crowd</i>
Note: This puppet was first seen as a nurse in <i>Captain Scarlet And The Mysterons</i> - <i>Operation Time</i> , but is better-known from that series as Judith Chapman in <i>Place Of Angels</i> . She later appeared as Ann Soames in the <i>The Secret Service</i> episode <i>The Deadly Whisper</i>	

BEN SHAZAR

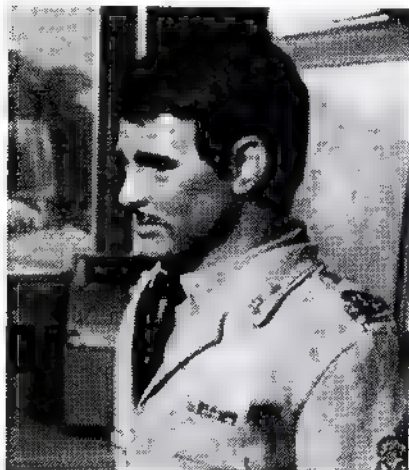
Kramer	<i>Splashdown</i>
El Captain	<i>Big Fish</i>
Ben Shazar	<i>King For A Day</i>
Lieutenant	<i>The Fortress</i>
Amaztec Warrior	<i>Child Of The Sun God</i>

Opposite Top: Left to right - 2nd Russian (Mervin Brand), Commander Kovac (Kruger) and 2nd Russian (Soames) in *Arctic Adventure*

Opposite Bottom: Left to right - The Doctor (Waddington), Nurse (Helga) and Jim Grant (Commodore Goddard) in *Talkdown*

Garincia *Viva Cordova*
 Note: This puppet was a new revamp puppet created for Joe 90

LIEUTENANT DEAN



Captain William Barry *Splashdown*
 Senator Casper *International Concerto*
 Major *Business Holiday*
 XV104 Pilot *Arctic Adventure*
 Sergeant *Colonel McClaine*
 Barman *Lone-Handed 90*
 Gun Captain *Breakout*
 Sergeant *The Birthday**

*in flashback to *Colonel McClaine*

Note: This puppet was first seen as MEVPilot Lt. Dean in *Captain Scarlet And The Mysterons - The Mysterons*

BOB LYNN

Co-Pilot Frank Casper *Splashdown*
 Astronaut Brodie *Most Special Astronaut*
 2nd Operator *Test Flight*

Note: This puppet was first seen as Richards in *Captain Scarlet And The Mysterons - Manhunt*, but is better-known from that series for his role as D.J. Bob Lynn in *White As Snow*

MRS. ROSE

Mrs. Rose *Splashdown*
 Airline Passenger *Operation McClaine*
 Sylvia *Lone-Handed 90*

Note: This puppet was a new revamp puppet created for Joe 90

CONRAD OLAFSON

Bates *Splashdown*
 Patron, Restaurant *Colonel McClaine*
 Henry George Summerfield *The Professional*

Robbins *Breakout*
 Onlooker at Election *Viva Cordova*

Note: This puppet was first seen as President Conrad Olafson in *Captain Scarlet And The Mysterons - Codename Europa*

CAPTAIN BROWN

Dr. Bakemore *Operation McClaine*
 Harry Soane *Double Agent*
 Officer *Attack Of The Tiger*
 Onlooker at Election *Viva Cordova*

Note: First seen as Captain Brown in *Captain Scarlet And The Mysterons - The Mysterons*, this puppet later appeared in *The Secret Service* as George Grey in *To Catch A Spy* and then, with grey hair and a moustache, as General Brompton in *Hole In One* and

Professor Soames in *The Deadly Whisper*

MERVIN BRAND

Nurse John *Operation McClaine*
 Shop Assistant *Business Holiday*
 Astronaut Kent *Most Special Astronaut*
 2nd Russian *Arctic Adventure*
 Mike Laramie *The Fortress*
 Driver *Project 90*
 Prisoner *The Professional*
 Gun Operator *Breakout*
 Dr. Siade *Test Flight*

Note: First seen as Macey in *Captain Scarlet And The Mysterons - Big Ben Strikes Again*, but better-known from that series as Mervin Brand in *The Launching*, this puppet later appeared in *The Secret Service* as Mark Sater in *The Deadly Whisper*

WORLD PRESIDENT

Dr. Sherman *Operation McClaine*
 Reception Guest *International Concerto*
 Colonel Henderson *Business Holiday*
 Prime Minister *Breakout*
 Brad Johnson *Test Flight*
 President *Child Of The Sun God*
 Juan Cordova *Viva Cordova*

Note: First seen as the World President in *Captain Scarlet And The Mysterons - The Mysterons*, this puppet was later seen as the King of Muldovia in *The Secret Service* episode *May-Day, May-Day!*

REVEREND SHEPHERD

Maurice Estoral *Operation McClaine*
 Reverend Joseph Shepherd

The Unorthodox Shepherd

Vizier *King For A Day*
 Dr. William Kelvin *Arctic Adventure*
 General *Talkdown*
 Stewart *See You Down There*

Note: Originally seen with dark brown hair, this puppet was apparently modeled on actor Robert Mitchum, to whom it bears a vague resemblance. First seen as Colonel Storm in *Captain Scarlet And The Mysterons - Point 783*, the puppet was re-wigged with white hair for his Joe 90 appearances

JASON SMITH

Dr. Emil Kados *Operation McClaine*
 Preston *Colonel McClaine*
 Bank Teller *Lone-Handed 90*
 3rd Operator *Test Flight*

Note: This puppet was first seen as TVR-17 Control in *Captain Scarlet And The Mysterons - White As Snow*, but is better-known from that series as Jason Smith in *Fire At Rig 15*. He later appeared in *The Secret Service* as the Dreisenberg Ambassador's Aide in *A Case For The Bishop* and the Minister in *The Cure*

SYMPHONY ANGEL

Stewardess *Operation McClaine*
 Reception Guest *International Concerto*
 Airline Passenger *Double Agent*
 Patron, Restaurant *Colonel McClaine*
 Note: This puppet was previously seen as Symphony Angel in *Captain Scarlet And The Mysterons*

RHAPSODY ANGEL

Swiss Nurse *Operation McClaine*
 Hospital Visitor *Relative Danger*
 Note: This puppet was previously seen as Rhapsody Angel in *Captain Scarlet And The Mysterons*

COMMODORE GODDARD

Condemned Man *Three's A Crowd*
 Dr. Newman *Double Agent*
 Roger Fleming *The Fortress*
 General Tempest *The Race*
 General *Attack Of The Tiger*
 Jim Grant *Talkdown*

Note: This puppet was first seen as Ma or Brooks in *Captain Scarlet And The Mysterons - Point 783*, but is better-known from that series for his role as the Commodore Goddard in *The Trap*. He later appeared as Brother Gregory in *The Secret Service* episode *School For Spies*

DIRECTOR GENERAL

General *Three's A Crowd*
 Miller *Double Agent*
 General Kwan *Mission X-41*

Note: This puppet was first seen as the Director General of the United Asian Republic in *Captain Scarlet And The Mysterons - Winged Assassin*. He bears a striking resemblance to the puppet listed as Kramer, but is more Asiatic and usually sports a moustache or beard. Both puppets appear together at the start of *Mission X-41*

HARRIS

Patron, Restaurant *Three's A Crowd*
 Reception Guest *International Concerto*

Note: This puppet was first seen as security guard Harris in *Captain Scarlet And The Mysterons - Manhunt*

GENERAL COPE

Carlson *Three's A Crowd*
 Dr. Nagel *Most Special Astronaut*

Note: This puppet was first seen as General Cope in *Captain Scarlet And The Mysterons - Point 783*

DOCTOR ANGELINI

Soldier *Three's A Crowd*
 Soldier *Attack Of The Tiger*

Note: This puppet was first seen as Fairfield in *Captain Scarlet And The Mysterons - Seek And Destroy*, but is better-known from that series as Dr. Angelini in *Shadow Of Fear*

IGOR SLADEK

Igor Sladek *International Concerto*
 Eddie *Breakout*

Note: This puppet was first seen as General Tiempo in *Captain Scarlet And The Mysterons - Operation Time*. He later appeared in *The Secret Service* as Reed in *Last Train To Buffalo Halt* and Sakov in *The Cure*

CAPTAIN GREY

Russian Concert Guest *International Concerto*
 Helmut Plot *Colonel McClaine*

Lieutenant Burns *The Race*
 Hawkins *Mission X-41*
 Onlooker at Election *Viva Cordova*

Note: This puppet previously appeared as Captain Grey in *Captain Scarlet And The Mysterons*. He appears again in *The Secret Service* as Tom Williams in *A Question Of Miracles*, Colonel Blair in *Recall To Service* and Brother Thomas in *School For Spies*

DESTINY ANGEL

Russian Concert Guest *International Concerto*
 Air Hostess *King For A Day*

Note: This puppet was previously seen as Destiny

Angel in **Captain Scarlet And The Mysterons**.

DELEGATE

Delegate *International Concerto*
Sultan *King For A Day*
Doc *Lone-Handed 90*

Note: This puppet was a new revamp puppet created for Joe 90.

JOE JOHNSON

Hotel Receptionist *International Concerto*
Taxi Driver *Business Holiday*
Private *Attack Of The Tiger*

Note: This puppet was first seen as an onlooker on the Airport Viewing Platform in **Captain Scarlet And The Mysterons - Winged Assassin**, but he is better-known from that series as Spectrum cadet Joe Johnson in *Traitor*.

DOCTOR BRECK

Radio Technician *International Concerto*
Onlooker at Election *Viva Cordova*

Note: This puppet was first seen as Dr. Breck in **Captain Scarlet And The Mysterons - Shadow Of Fear**.

DOCTOR FAWN

Lieutenant *Big Fish*
Soldier *The Fortress*
Soldier *The Professional*
Fearless Foley *Attack Of The Tiger*
Onlooker at Launch *Trial At Sea*
Onlooker at Election *Viva Cordova*
Frogman *Viva Cordova*

Note: Previously seen as Doctor Fawn in **Captain Scarlet And The Mysterons**, this puppet later appeared in **The Secret Service** as British Intelligence agent Saunders in *A Case For The Bishop* and *To Catch A Spy*.

DOCTOR KLAM

Miguel Umberto dos Passos Francesca

Salim *Big Fish*
Kopal *King For A Day*
Colonel McClaine

Note: This puppet was a new revamp puppet created for Joe 90. He is best known for his later appearance in **The Secret Service** as Dr. Klam in *The Cure*.

CAPTAIN MAGENTA

2nd Prison Guard *Big Fish*
Soldier *The Fortress*
French Officer *The Race*
Engineer *Test Flight*

Note: This puppet was previously seen as Captain Magenta in **Captain Scarlet And The Mysterons**. (His appearance in *The Fortress* was edited from the BBC screening of Joe 90.)

COLONEL WHITE

Dr. Willie Loover *Relative Danger*
Sir George Harris *Trial At Sea*
Ralph Clayton *See You Down There*

Note: Previously seen as Colonel White in **Captain Scarlet And The Mysterons**, this puppet also appeared in **The Secret Service** as desalinisation plant controller Brooks in *A Question Of Miracles* and Sir Humphrey Burton in *To Catch A Spy*.

CAPTAIN OCHRE

Banning *Relative Danger*
1st Guard *The Professional*
Agent 26 - Fez *Attack Of The Tiger*
Agent 84 *Mission X-41*

High Priest *Child Of The Sun God*
Truck Driver *Viva Cordova*

Note: Previously seen as Captain Ochre in **Captain Scarlet And The Mysterons**, this puppet also appeared in **The Secret Service**, as pigeon-fancier John Masden in *The Feathered Spies* and as Burrows in *The Cure*.

SELKIRK

Selkirk *Relative Danger*
Prisoner *The Professional*
Onlooker at Launch *Trial At Sea*

Note: This puppet was first seen as the Captain of the USS Panther II in **Captain Scarlet And The Mysterons - White As Snow** (and was listed as "Panther Captain" in part one of this catalogue).

PRINCE KAHIB

Prince Kahib *King For A Day*

Note: This puppet was a new revamp puppet created for Joe 90, and is simply a duplicate of the Joe McCaine puppet with black hair and dark skin.

LIEUTENANT GREEN

1st Palace Guard *King For A Day*
2nd Palace Guard *King For A Day*

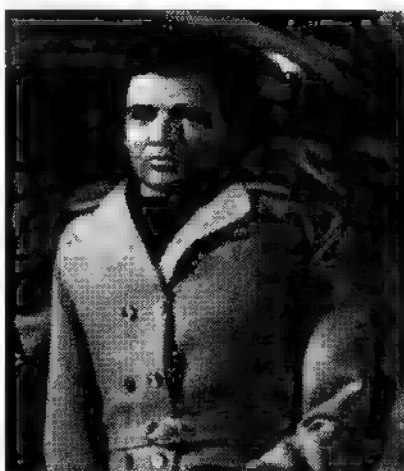
Note: Previously seen as Lieutenant Green in **Captain Scarlet And The Mysterons**, two versions of this puppet portrayed the bald Palace Guards seen opening the doors in *King For A Day*.

SOAMES

Courier A14 *Double Agent*
1st Russian *Arctic Adventure*
Agent *Project 90*
Test Flight Operator *Talkdown*
Frogman *Viva Cordova*

Note: This puppet was first seen as Mysteron agent Soames in **Captain Scarlet And The Mysterons - White As Snow**.

REAL



Soldier *The Fortress*
Soldier *Attack Of The Tiger*
Real *Breakout*
1st Guard *Mission X-41*
Police Officer *Viva Cordova*

Note: This puppet was a new revamp puppet created for Joe 90.

KRAMER

Dr. Conrad Darota *Project 90*
Dr. Chang *Mission X-41*

Note: This puppet was first seen as an oil worker in **Captain Scarlet And The Mysterons - Fire At Pig 15**, but is better-known from that series as Kramer in *Special Assignment*. He later turned up in **The Secret**

Service as DeGroot in *The Feathered Spies* and Kroner in *Hole In One*.

SPIKER



Private Johnson *Colonel McClaine*
Guard Pierre *Breakout*
Johnston Webb *Trial At Sea*
Onlooker at Election *Viva Cordova*
Jim Molineaux *See You Down There*
Private Johnson *The Birthday**

*in flashback to *Colonel McClaine*

Note: This puppet was a new revamp puppet created for Joe 90. He later appeared in **The Secret Service** as Spiker in *More Haste, Less Speed*.

PRIVATE CLOONEY

Private Clooney *The Race*

Note: This puppet was a new revamp puppet created for Joe 90.

WADDINGTON

Waddington *The Professional*
Doctor *Talkdown*
Doctor *Mission X-41*
Dr. Aston *Child Of The Sun God*
Evans *See You Down There*

Note: This puppet was a new revamp puppet created for Joe 90.

SKR4 NAVIGATOR

Lieutenant *Attack Of The Tiger*

Note: This puppet was first seen as the SKR4 Navigator in **Captain Scarlet And The Mysterons - Inferno**.

HANK

Hank *Lone-Handed 90*
Truck Driver's Mate *Viva Cordova*

Note: This puppet was a new revamp puppet created for Joe 90.

2nd GUARD

2nd Guard *Mission X-41*

Note: This puppet was a new revamp puppet created for Joe 90.

SERVANT

Servant *Child Of The Sun God*

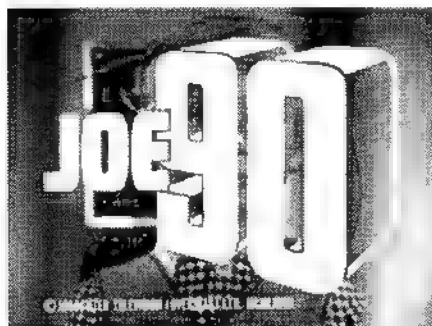
Note: This puppet was a new revamp puppet created for Joe 90.

CAPTAIN BLACK

General Va des *Viva Cordova*

Note: Previously seen as Captain Black in **Captain Scarlet And The Mysterons**, this puppet later appeared as Kroner in the **The Secret Service** episode *The Deadly Whisper*.





THE DEFINITIVE FAB EPISODE GUIDE

PART ONE - EPISODES 1-4

The first part of our **Joe 90** episode guide lists the complete credits for the series. Figures in brackets refer to the episodes listed in the Production Order (below), indicating the individual episodes on which a credit appears. If no figure appears in brackets after a name, the credit appears on all 30 episodes. This part of the guide also presents synopses and notes to the series' first four episodes, detailing the major vehicles and equipment seen in each episode, and a complete voice cast list for the 'guest' characters.

REGULAR VOICE CAST

Joe McClaine.....**Len Jones**
Professor Ian 'Mac' McClaine.....**Rupert Davies**
Sam Loover.....**Keith Alexander**
Shane Weston.....**David Healy**
Ada Harris.....**Sylvia Anderson**

PRODUCTION CREDITS

Produced by **David Lane**

Format by **Gerry and Sylvia Anderson**

Production Controller **Desmond Saunders**

Supervising Visual Effects Director **Derek Meddings**

Directed by

Desmond Saunders (1)

Alan Perry (2, 6, 10, 14, 18, 22, 26)

Leo Eaton (3, 7, 11, 15, 19, 23, 29, 30)

Ken Turner (4, 8, 12, 17, 21, 25)

Peter Anderson (5, 9, 13, 16, 20, 24, 28)

Brian Heard (27)

Characters Created by **Sylvia Anderson**

Music Composed and Directed by **Barry Gray**

Teleplay by

Gerry Anderson (1, 4), Sylvia Anderson (1)

Tony Barwick (2, 5, 6, 8, 10, 12-14, 16-18, 20, 22, 28-30)

Shane Rimmer (3, 7, 9, 11, 15, 23)

David Lane (4), Donald James (19, 24, 27)

Desmond Saunders (21), Keith Wilson (21)

Pat Dunlop (25), John Lucarotti (26)

Lighting Cameraman

Julien Lugrin (1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30)

Paddy Seale (2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28)

Art Directors **Gren Nott, Kerth Wilson**

Camera Operator

Derek Black (1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30)

Peter Nash (2, 4)

Ian Vinson (6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28)

Script Editor **Tony Barwick**

Supervising Film Editor **Len Walter (1-23), Alan Killick (24-30)**

Supervising Sound Editor **John Peverill**

Production Manager **Frank Hollands**

Puppet Co-Ordinator **Mary Turner**

Puppet Supervisor **Christine Glanville (1, 4)**

Visual Effects Production Manager **John Jelly (1, 3, 5-30)**

Puppet Operators

Christine Glanville (5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30)

Mel Cross (1-16, 18)

Peter Johns (1, 2, 4, 6, 8, 10, 12)

Wanda Webb (2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28)

Jan King (3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30)

Rowena White (20, 22, 24, 26, 28)

Charmaine Wood (20, 22-30)

Sculptors **Tim Cooksey, Plugg Shutt**

Wardrobe **Iris Richens**

Visual Effects - Main Unit

Director **Jimmy Elliott (1, 3)**

Shaun Whittaker-Cooke (2, 4, 6, 9, 10, 12, 14, 16, 19, 20, 22, 24, 25, 26, 28)

Bill Camp (5, 7, 8, 11, 13, 15, 17, 18, 21, 23, 27, 29, 30)

Lighting Cameraman

Bert Mason (1, 3, 5, 7, 8)

Harry Oakes (2, 4, 6, 9, 10, 12, 14, 16)

Les Paul (11, 13, 15, 17, 18, 21, 23, 27, 29, 30)

Eric Cross (19, 20, 22, 24, 25, 26, 38)

Camera Operator

Nick Procopides (1, 3, 5, 7, 8, 11, 13, 15, 17, 18, 21, 23, 27, 29, 30)

Ted Cutlack (2, 4, 6, 9, 10, 12, 14, 16, 19, 20, 22, 24, 25, 26, 38)

Visual Effects - 2nd Unit

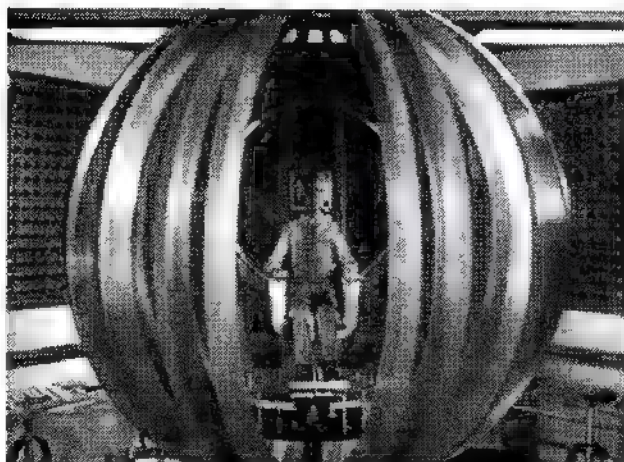
Director **Peter Wragg (1-13), Alan Berry (14-30)**

In the episode listing below, the 30 episodes of **Joe 90** appear in their original production/shooting order. (Note: This order supersedes any previously published **Joe 90** production order, which have been revealed to be erroneous in certain respects)

- | | | | |
|----------------------------|----------------------------|-------------------------|--------------------------|
| 1. The Most Special Agent | 9. Relative Danger | 17. Colonel McClaine | 25. Mission X-41 |
| 2. Hi-Jacked | 10. Business Holiday | 18. The Race | 26. Child Of The Sun God |
| 3. Splashdown | 11. King For A Day | 19. The Professional | 27. Trial At Sea |
| 4. Operation McClaine | 12. Double Agent | 20. Attack Of The Tiger | 28. Viva Cordova |
| 5. Three's A Crowd | 13. Most Special Astronaut | 21. Lone-Handed 90 | 29. See You Down There |
| 6. International Concerto | 14. Arctic Adventure | 22. Talkdown | 30. The Birthday |
| 7. Big Fish | 15. The Fortress | 23. Breakout | |
| 8. The Unorthodox Shepherd | 16. Project 90 | 24. Test Flight | |

Lighting Cameraman **Ted Wooldridge**
 Camera Operator **Noel Rowlands**
 Senior Visual Effects Director **Jimmy Elliott (2, 4, 5-30)**
 Designer **Mike Trim**
 Models **Ray Brown (1-7), Peter Aston (8-30)**
 BIG RAT by Century 21 Film Props
 Film Editor
Harry MacDonald (1, 3, 8), Bob Dearberg (2, 4, 7)
Len Cleal (5, 10, 12, 13, 15, 18, 19, 23, 24, 27, 30)
Alan Killick (6, 9, 11, 14, 16, 17, 20, 21, 22)
Norman A. Cole (25, 26, 28, 29)
 Assistant Director **Peter Anderson (1)**
Ian Spurrier (2, 5, 8, 11, 14, 16, 21, 23)
Brian Heard (3, 6, 9, 12, 15, 18, 20, 25)
Antony Bell (4, 7, 10, 13, 17, 19, 22, 24, 26)
Tony Harding (27), John Jelly (29, 30), Geoff Pitman (28)
 Dialogue Synchronisation **Antony Bell (1)**

James Cowan (2, 4, 6, 8, 10, 12, 14, 16, 18, 19, 22, 28-30)
John Drake (3, 5, 7, 9, 11, 13, 15, 17, 20, 21, 23-27)
 Property Master **Peter Holmes**
 Sound Editor
John Beaton (1), Alan Killick (2)
Peter Pennell (3-23, 25, 26, 29, 30), Tony Roper (24, 27, 28)
 Music Editor **George Randall**
 Dialogue Editor **Don Brill (1-13), Peter Dobson (14-30)**
 Sound Re-recording **Anvil Films Ltd.**
 Character Voices
Keith Alexander Sylvia Anderson Rupert Davies
Gary Files Len Jones Martin King
David Healy Jeremy Wilkin
 Executive Producer **Reg Hill**
 An ITC World Wide Distribution
 Filmed in Supermarionation
 A Gerry Anderson Century 21 Television Production



1 THE MOST SPECIAL AGENT

(No on-screen title)

In his underground laboratory, Professor Ian 'Mac' McClaine demonstrates his latest invention to Sam Looover, Deputy Head of the World Intelligence Network's London office: the BIG RAT - Brain Impulse Galvanoscope Record and Transfer. With the assistance of his son Joe, Mac explains to Sam that he has recorded his own brain patterns on to a reel of tape so that it now electronically stores his knowledge and experience. Joe takes his seat inside a steel cage - the Rat Trap - and Mac encourages Joe to relax completely as he begins the process of transferring his brain patterns to the nine year old.

The process completed, Mac asks his son to tell him the storage access time of the French C3400 computer and, without hesitation, Joe replies with the correct answer: five nanoseconds. After a long interrogation, Sam asks Joe one final question about the number of transistors used in the C3400. Once again, Joe answers correctly: there are none as pulsed light beams and integrated circuits make them unnecessary. Sam is amazed and asks how long Joe will retain all of this knowledge. Mac explains that as soon as the electrodes are removed from Joe's head, he will return to normal.

The trio takes the elevator to the ground floor level of Mac's cottage. Mac intends to sell the BIG RAT to Convex Computers and asks Sam how much he thinks it is worth. Sam responds by asking Mac to give him twelve hours before mentioning the BIG RAT to another living soul - he has an idea how the device could be used to produce a greater benefit than Mac has ever visualised.

That night, Mac receives a call from Sam asking him to bring Joe with him to W.I.N. HQ as a matter of some urgency. The McClaines make the two hour journey to London in an incredible jet air car of Mac's invention, a vehicle with retractable wheels, wings and fins that

is able to leave the road and fly overland on the most direct route. At W.I.N. HQ, they meet Shane Weston, Supreme Commander of W.I.N. London, who outlines his proposal: World Intelligence will buy the BIG RAT to play a vital role in maintaining world peace and no one outside the four walls of his office will know of its existence. Mac is confused about how Weston's crazy scheme will work, so Shane describes what could be Joe's first assignment...

File number 90 contains what little information W.I.N. has on the Russian Mig 242, the fastest and most heavily armed aircraft in the world today. The West has nothing to equal it and no weapons that can stop it, so the Russians have the capability of striking and destroying the Western nations at any moment they choose. Joe and the BIG RAT can help to maintain world peace by capturing a Mig 242 and revealing its secrets to the West, thereby restoring the balance of power.

A Russian pilot has agreed to hold a press conference at the World News Service building in London, so Mac and Sam attend. The pilot reveals that he has flown the Mig 242 many times and took part in the initial test flight programme. Mac has concealed an antenna right above the pilot's head - this is connected to a microwave directional aerial on the roof of the building which transmits the pilot's brain pattern back to Mac's laboratory where Joe records it in the BIG RAT. When Mac and Sam return to Culver Bay, Mac transfers the pilot's brain pattern to Joe.

Later, Sam shows Joe some special equipment that W.I.N. has made for him: a pair of glasses with built-in electrodes that will enable him to use the brain patterns that have been transferred to him; a small, light pistol that will fire two hundred times without re-loading; and a small, portable transmitter and receiver linked to W.I.N.'s satellite network that will enable him to talk to Mac or Sam from any part of the world. From this point on, Joe is W.I.N.'s Most Special Agent. Mac tells Joe that it may be a strange thing to say to W.I.N.'s Most Special Agent, but they have a long journey tomorrow and he ought to be getting to bed. Joe asks Sam if he gets a badge as a special agent, and Sam replies that, of course, he does.

Flying to Moscow aboard a passenger jet, Joe and Mac join a party of aviation correspondents for a specially-arranged viewing of the Mig 242 at close quarters. On board a viewing bus, Joe puts on his special glasses as a guard begins to explain to the assembled correspondents that the details of the 242 are a closely-guarded secret. Suddenly, the guard realises that Joe has vanished and asks Mac where his boy has got to. Mac politely reveals that Joe is an aviation expert and is, at this moment, climbing into the cockpit of the Mig 242 - in a few moments, he will fly it away, battle through the Russian air defence systems and take the aircraft to England where its secrets will be unravelled. The guard does not believe him and asks him once again to reveal Joe's whereabouts, but at that moment, Joe

takes off in the Mig 242. He contacts Sam who tells him that the Russians are bound to launch other aircraft and try to shoot him down, but as Joe has the skill and knowledge of the finest pilot in the Russ air force, they will be no match for him.

The guard reports to his controller that one of the correspondents has stolen the 242, but is embarrassed to admit that the thief is a nine year old boy. To the amusement of the assembled correspondents, the controller asks the guard if he has been drinking. Mac is taken to the Russian Commander's office, where the guard repeats his story, insisting that it is the truth. The Commander dismisses the guard and has him placed under close arrest. He asks Mac to accept his government's apologies for the incident and tells him that he has arranged for him to be escorted to the airport in time for him to connect with his flight back to London. Before Mac leaves, the Commander asks him where Joe really is, so Mac tells him that he is probably about half way between Moscow and the Russian border, flying a Mig 242. The Commander is most amused.

Moscow Air Defence System alerts all ground-to-air missile stations and launches three interceptor aircraft with instructions to seek and destroy the errant Mig 242. Joe contacts Sam as he approaches the Russian border and reports that he has three Mig 242s on his tail about two hundred miles behind him. He decides to turn and shoot it out with air-to-air missiles and as the three Migs close in, Joe successfully shoots them down. One of the Russian missile stations launches a barrage of ground-to-air missiles, so Joe dives steeply for the base and launches his own missiles. The base is completely destroyed and Joe crosses the Russian border. Sam has obtained all the necessary clearances for Joe to fly across Europe, so it's a clear flight all the way back to England, landing at Manston in Kent.

At Manston, the Controller has been notified of the Mig's arrival by Central Control, but he is taking no chances and orders armoured vehicles to close in on the Mig. Armoured Vehicle 1 arrives on the scene and reports that the cockpit is empty, so the Controller orders a complete search of the area with anyone who saw the fighter land to be brought to the Control Tower for interrogation. But the only witness to the landing is a local farmer who reports to the disbelieving Controller that he saw the pilot jump out and run to the airfield perimeter - a boy of about nine years old who jumped into a waiting car which then rose into the air and flew away. In Mac's car, Joe tells Sam that his flight in the Mig was exciting, but that he would rather fly with Sam...

Shane finishes his scenario by revealing that there is actually no such craft as the Mig 242 and that, indeed, there is no conflict between Soviet Russia and the West - he made up the whole thing up to illustrate the kind of operation that could be handled for W.I.N. by Joe, with Mac's approval. At first, Mac refuses - although Joe is not his real son, since his wife Mary died the boy has come to mean more to him that anything in the world. Shane and Mac press the point that Joe's involvement with W.I.N. presents a unique opportunity to prevent war, save human life and make new discoveries. Eventually, after much debate, Mac relents, as long as Joe is sure that he wants to. Joe is, and asks Shane when he gets his badge. "Right now, Joe 90," says Shane, "Right now."

Notes: In the original script for this episode, Joe was to become the C.I.A.'s Most Special Agent. An additional scene was filmed but left out of the final edit: travelling to Moscow on the passenger jet, Mac explains that the Soviet authorities have invited Western aviation experts to visit a factory where the Mig 242s are constructed in a public relations exercise to convince Western eyes that the fighters are purely defensive weaponry - he will be posing as one of the experts to enable Joe to gain access to the Mig 242. All that remains of this scene in the finished episode is a brief shot of Mac and Joe on board the plane. The opening title sequence appears as a natural part of the story (as Joe gets 'brained-up') rather than a self-contained capsule.

The Mig 242s are revamped from **Captain Scarlet's** Angel Interceptors. The footage of the destruction of the missile base is taken from the climax of **Thunderbird 6**.

Oops: The two Armoured Vehicles that approach the Mig 242 at Manston are clearly numbered 3 and 8, but the report received by the Manston Controller comes from Armoured Vehicle 1.

Regular Cast: Joe, Mac, Sam, Shane

Major Equipment: BIG RAT, Jet Air Car, Sam's Car, Joe's Glasses, Joe's Pistol, Joe's Transceiver, Mig 242, Passenger Jet, Viewing Bus, Armoured Vehicles

Brain Patterns: Ian McClaine - Scientist (also: Russian Mig Pilot in Shane's story)

Voice Cast

Commander.....	David Healy
Director.....	Gary Files
Guard.....	Gary Files
Manston Controller.....	Gary Files
Russian Mig Pilot.....	Keith Alexander
Red Leader.....	Gary Files
Farmer.....	Gary Files
John Woodburn.....	Gary Files
Base 513.....	David Healy
Armoured Vehicle 1.....	Keith Alexander
Radio.....	Gary Files



2 HI-JACKED

Responding to an emergency call from W.I.N. agent Ed Johnson, Sam finds the man badly beaten and left for dead in an alley. He asks Johnson who did this to him - was it Coletti? - but Johnson is unable to speak. As an ambulance approaches, Sam removes a pen from Johnson's pocket and then takes cover as help arrives for Johnson. In his car, he trails the ambulance to Northfield Hospital, calling Mac on his car phone and asking him to meet him there right away - there is no time to explain. Mac says that he will be there in 15 minutes, so Sam asks him to bring his portable recording equipment and ask Joe to stand by on the BIG RAT. Mac drives to Northfield Hospital in his jet air car and sets up the equipment in Johnson's hospital room. Johnson's brain pattern is transmitted to the laboratory by radio link and recorded by Joe on the BIG RAT. Mac wants an explanation from Sam, but Sam replies that it will have to wait until later - they have less than two hours and have to get back to the laboratory.

Joe takes his seat in the Rat Trap and Sam tells him that they have recorded the brain pattern of one of W.I.N.'s top agents. All of his knowledge and experience will now be transferred to Joe. The process begins. Shortly after, Joe, Mac and Sam are en route in Sam's car as Sam explains that Johnson had been working undercover for the last three months on one of the most important cases that W.I.N. has ever handled. It concerns a ruthless and very efficient organisation controlled by Mario Coletti, one of the cleverest agents operating

today. Wherever there is political unrest, Coletti will be there selling guns to the highest bidder. Sam believes that Coletti is now here in England and means to nail him; every year hundreds of people are cut down by guns supplied by Coletti. W.I.N.'s one break has been that Coletti's men overlooked Johnson's micro-recorder when they dumped him in the aley. Inserting the pen into a slot on the dashboard, Sam plays the recording which reveals that the 'Fox' (Coletti) intends to hijack a shipment of automatic rifles of the latest design at 21:00 hours today. Sam wants Joe to be with that shipment to lead W.I.N. to Coletti's hideout. The rifle cases being loaded onto the transporter truck Tango 120 are only 4ft long and weigh less than 80lbs. As Joe is about 4ft tall and weighs 84lbs, he will be able to hide inside one of the crates without being discovered.

They arrive at Hudson Armaments and, shortly after, T-120 leaves under police escort with Joe hidden inside. Back at the cottage, Mac and Sam monitor Joe's position via a homing device signal. Sam tells Mac that if Johnson's information was correct, Coletti will strike at any minute. On the road ahead of the truck, Coletti's men are waiting in position. Gregson flashes a signal to Davis, who operates a machine gun, and Carter waiting in a car nearby. Right on time, the truck arrives and Davis opens fire on the escort vehicle which crashes into the side of the road. The transporter swerves to avoid the car as it explodes and the driver puts his foot down to escape Coletti's men, who now follow in Carter's car. Suddenly, a pair of removal vans pull out and block the road in front of the speeding truck. The driver tries to avoid a collision and crashes into trees on the roadside. Gregson tells Davis and Carter to get the guns loaded into the removal vans.

Sam notes that Joe's signal is stationary, so the transporter must have stopped. It could be a traffic hold-up, but this isn't likely on a country road and Sam believes that Johnson was right and the truck has been ambushed. He is delighted: no-one will be looking for a nine year old boy in the crates, so Joe will get a free ride right back to Coletti's hideout. In his secret complex, hidden underground, Coletti receives a report from his helicopter watchdog: the trucks are one mile from the base and have not been followed. He issues clearance for the trucks to enter the complex. Carter's car and the removal vans arrive at a large barn in the country set into a hillside. They drive inside and the back wall of the barn slides down revealing a passageway into Coletti's complex, carved deep into the surrounding terrain. The vehicles park up inside a cavernous underground warehouse, stacked high with crates of guns and ammunition. Gregson remarks that Coletti should be satisfied as everything went without a hitch. Davis asks if they should unload the vans, but Gregson says that they can do that later.

Joe forces his way out of the packing case, but Carter hears the lid fall to the floor and is about to check it out when Gregson tells him that he is imagining things. They enter the complex as Joe steals out of the transporter into the warehouse and calls Sam on his transceiver to report that phase two is complete: he is going to take a look around and will report again in 15 minutes. Unfortunately, Joe fails to realise that the complex is fitted with an electronic alarm system, monitored by Davis from a control room. He unwittingly triggers one of the sensors and Carter alerts Coletti that there is an intruder in Area 4. Coletti tells Gregson that he is a fool as someone has followed him back to the complex, but Gregson protests that this is impossible. Coletti sends him to Area 4 to bring him the intruder - preferably dead.

The warehouse is fully lit and Gregson spots Joe hiding behind a crate. Carter opens fire and Joe returns it with his pistol. Gregson attempts to draw Joe's fire as Carter closes in on his position, but Joe tips a packing case onto Carter and tries to make his escape, heading for a door nearby. Carter tells Gregson that the intruder looked like a kid and they set out in pursuit. Unfortunately, Joe has chosen the wrong door: it leads to Davis' control room and Davis announces over the P.A. system that the intruder is now in Area 7. A lorry driver spots

Joe and attempts to run him down, but Joe shoots out the windscreen and the lorry goes out of control and crashes into a pile of crates. Joe spots another door and shoots out the lock as Gregson and Carter appear, but he has chosen wrongly again: iron bars slide into position from above, trapping Joe inside and knocking his glasses off onto the far side of the bars. Gregson tells Joe to drop his gun: this is the end of the line - the very end.

Joe is taken to Coletti's office where Coletti is amused to find that the intruder is a nine year old boy. Joe gives his name as 'Joe 90' and tells Coletti that he is an agent for World Intelligence Network. Coletti plays along with what he perceives as a young boy's game, humouring him as he investigates the contents of Joe's spy case, remarking that the badge and transmitter could almost be real. He tells Gregson to take the boy home, but Gregson objects - Joe has seriously wounded two of their men. Coletti isn't convinced and has his own explanation for the events in the warehouse: clearly, at the first alarm, some fool fired at a shadow and the rest of the men panicked, opening fire on anything that moved. Gregson insists that Joe is a crack shot but Coletti has heard enough of his lunatic excuses and orders him once again to take the boy home. He even returns Joe's spy case when Joe politely asks if he can have it back. Joe leaves with Gregson, forgetting to pick up his glasses which remain on Coletti's desk. Alone in his office, Coletti immediately contacts Davis on his intercom and tells him that Joe has seen and heard too much - he is to tell Gregson to dispose of him.

Gregson bundles Joe into the boot of the car, telling Joe that he is going back the way he came. Joe realises that he has forgotten his glasses, but Gregson tells him that he won't need them. Back at the cottage, Mac is worried that Joe has failed to report in, but Sam tells him not to worry: with Johnson's background knowledge, Joe will be able to handle Coletti. Joe calls in to report that he has been captured and locked in the boot of a car without his glasses. Mac tells him to feel around the lock for a slot with a hook in it, but Joe hears someone coming and has to cut off. Davis passes on Coletti's message to Gregson, who tells him that it will be a pleasure to dispose of the boy. Davis follows in a second car as they leave the complex. Sam and Mac follow Joe's homing signal, still coming from the boot of the car, as Gregson drives to a nearby cliff and, realising that something has gone wrong, they set off immediately in the jet air car. Gregson climbs out of the car and releases the hand brake, sending it plummeting down the cliffside. It crashes at the bottom and explodes. Joe's homing signal cuts off and Mac fears the worst...

Arriving at the scene, Mac and Sam are joined by a police officer who tells them that his men have searched the wreckage and there was definitely no-one in the car. Sam realises that Joe must still be inside Coletti's hideout. He has plotted an approximate location from Joe's homing signal, so they make their way straight there. In his office, Coletti is dictating transfer orders for automatic rifles and sub-machine guns as Joe sneaks in to retrieve his glasses. As Joe approaches the desk, Coletti becomes aware of the boy in the room and smashes a desk lamp onto Joe's hand as he reaches for the glasses. In the dark, Coletti draws his gun and searches for Joe, who has recovered his glasses. Joe tells Coletti that he is close enough to kill him and the frightened Coletti calls for Gregson and Davis, but Joe reminds him that they are supposed to be taking him home. Coletti rushes from the room into the warehouse as Mac and Sam arrive at the barn. Mac asks Sam if he is sure this is the right place, and Sam replies that there must be a hidden entrance to the underground complex. They enter the barn.

Inside, a gunfight has broken out between Joe and Coletti, who trade shots amongst the packing cases. Coletti runs out of ammunition so he pulls a machine gun from one of the crates. Joe reveals his position and Coletti opens fire. Joe drops his pistol and tries to recover it, but Coletti pins him down. Then, Joe spots a crate full of grenades

- he pulls one out and throws it to Coletti who is caught in the blast as the grenade explodes, detonating the surrounding cases of ammunition. The complex goes up in flames and Joe is overcome by fumes, but he manages to make his way to the control room and pull the lever that opens the hidden entrance in the barn before collapsing. Mac and Sam make their way into the complex which is fast becoming a raging inferno. They fight their way through the smoke and eventually find Joe in the control room. Pulling him clear, they quickly escape in the jet air car as the whole complex goes up.

Back at the cottage, Sam tells Joe how worried they were when they thought that he was still in the car when it went over the cliff. Joe apologises: he must have dropped the homing device when he was struggling to undo the boot of the car. Sam reveals that W.I.N. picked up Coletti's men, so the whole operation has been a clean sweep. Joe asks Sam what his next assignment is, but before Sam can reply, Mac tells him: a hot bath and straight to bed.

Notes: This episode reveals that the nearest conurbation to Culver Bay is Weyford - Mac gives his telephone number as Weyford 238. As in *The Most Special Agent*, the title sequence appears as a natural part of the story rather than as a self-contained capsule. The Hudson Armaments transporter truck was originally seen as the truck ferrying an atomic device through London in the *Captain Scarlet* episode *Big Ben Strikes Again*. In *The Birthday*, we learn that this was Joe's very first assignment as W.I.N.'s Most Special Agent.

Regular Cast: Joe, Mac, Sam

Major Equipment: BIG RAT, Jet Air Car, Sam's Car, Joe's Glasses, Joe's Pistol, Joe's Transceiver, Joe's Spy Case, Micro Recorder, Transporter Truck T-120, Helicopter, Police Cars

Brain Pattern: Ed Johnson - W.I.N. Agent

Voice Cast

Mario Coletti.....	David Healy
Gregson.....	Gary Files
Davis.....	Martin King
Carter.....	Martin King
Policeman.....	Martin King
Ed Johnson.....	Martin King
Radio.....	Keith Alexander
Police Radio.....	David Healy



3 SPLASHDOWN

World Airways passenger airliner CV9 is en route to Istanbul. In his speedboat at a jetty on the coast of Greece, Anton radios an associate patrolling off the coast in a submarine to inform him that, "The guests are ready - prepare for reception." The speedboat leaves the jetty and the submarine surfaces nearby as the airliner suddenly begins to lose altitude. An escape unit is ejected from the plane just before it crashes into the sea and explodes...

Sam Looover arrives at Mac's cottage in Culver Bay and enters the laboratory just as Mac is inserting a library tape that Sam has requested

earlier into the BIG RAT: A5 - Major Charles Taylor, Chief Test Pilot of the U.S. Army Air Force and a small arms expert. Mac calls Joe to the laboratory and Sam explains that two leading electronics experts, Professor Brunowski and Dr. Frank Adams, secretly recruited for a top security government project in Istanbul, have both been involved in fatal air crashes en route. In both cases, theirs were the only bodies not recovered and W.I.N. believes that they were kidnapped before the plane crashed. Now they have to find out how and why. Joe and Mac are to fly to Istanbul - as Mac is a world authority on electronics, he is to act as bait for the kidnappers.

Joe arrives and is excited at the prospect of another mission. Sam details that, as Brunowski and Adams were travelling on medium range passenger jets at the time of their disappearance, Mac and Joe will travel in the same type of plane: Flight T-4063 leaving at 8.00am the next morning. Joe is delighted that Mac will be going with him. He takes his seat in the Rat Trap and receives Major Taylor's brain patterns. Later, at W.I.N. London, Shane tells Sam to leak it out to the press that Mac is flying to Istanbul, giving the kidnappers every opportunity to make their move.

The next morning, Joe urges his father to hurry or they will miss their plane. Mac is wondering what he has done with his hat, until Joe points out that he is already wearing it. They make their way to London International Airport in Mac's jet air car, unaware that they are being followed by a man in a red car. Boarding their plane, passenger jet AV21, they take their seats as the plane taxis onto the runway. There are only four other passengers on the flight: Mrs. Mary Rose, Watson, Bates and Kramer, the man who tailed Joe and Mac to the airport, who is notified by the stewardess that the Professor and his boy are in seats 11 and 12. The plane takes off and the co-pilot, Casper, reports that weather over Athens is clear with no heavy traffic, so they should make Istanbul on schedule. Ten passengers are due to board the plane at Athens, making a full compliment for Istanbul.

Mac is following the plane's route on a map. Joe wants to visit the flight deck, but Mac tells him to sit tight - they have a job to do. Leaving the jetty in his speedboat, Anton contacts the submarine and tells them to prepare for reception. The plane approaches Athens and is about to start its decent when the stewardess notices Captain Barry that there is a passenger requesting to see the flight deck. Barry tells her that this is not the best time as they are about to commence their approach, but Kramer appears and shoots Casper with a tranquilliser pellet. He instructs Barry to change course to 300° magnetic, switch to auto-control and set the rate of descent at 800ft per minute. He then shoots Barry as well, and contacts Anton to inform him that they will be at reception in seven minutes. Anton passes the message on to the submarine.

Mac realises that something is wrong: the plane should be approaching Athens Airport, but is still over the sea. Joe gets a pocket compass out of his spy case and Mac realises that they are at least 100° off course. Kramer holds Mac at gun-point and forces him to go with him and the stewardess to the rear compartment, threatening Joe if he does not comply. As Mac is forced to the back of the plane, Joe's call alerts the other passengers and Mrs. Rose spots Kramer's gun. Kramer threatens to shoot anyone who makes a move and then he and the stewardess bundle Mac into one of the escape unit. Bates watches the escape unit eject from the plane and Watson discovers Barry and Casper unconscious on the flight deck - the plane is out of control and losing height!

Bates and Watson attempt to open the escape doors as Joe locks himself in on the flight deck. He contacts Sam, panicking as he reports the situation until Sam manages to get him to put on his glasses. With the brain patterns of Major Taylor, Joe immediately calms down and takes control. He switches to manual and manages to pull the plane out of the dive, levelling off at 5,000ft and heading back to where the escape unit ejected, around grid reference TU74. Sam alerts the Navy.

The escape unit lands in the sea and is met by Anton's speedboat. Anton congratulates Kramer on the success of the operation, but Kramer believes that it was too easy - he would have thought that World Intelligence would have given the Professor a one-man escort at least. Anton has a proposition for Mac, but Mac tells him that, after what he has done to his boy and the other people on the plane, he isn't interested in anything he has to say. Kramer says that they have ways of making him co-operate, but Mac replies that they will be wasting their time. The speedboat sets off to rendezvous with the submarine.

From the flight deck of the plane, Joe spots the submarine surfacing at grid reference TU74 1. Sam reports that this is a restricted area and realises that the submarine must be the pick-up for Mac and his kidnappers. Joe also spots the speedboat moving towards the rendezvous and Sam tells him that he must not allow the speedboat to get near the submarine, or they may never see Mac again. Joe protests that he is flying an airliner not a jet fighter, but Sam reminds him that he has the knowledge and experience of one of the world's finest pilots - he must keep the speedboat away from the sub until the Navy patrol boat arrives.

On the speedboat, Anton reveals his plans to develop an orbiting satellite broadcasting sonic death rays, capable of paralysing whole cities. Then, Kramer spots the AV21 closing in, but he can't understand how it can have failed to crash - both pilots were unconscious and none of the passengers had any flying experience. Mac reveals that Joe is flying the plane, but Anton doesn't believe him. Joe pilots the plane on a series of low passes over the speedboat that force Kramer to divert their course, but Anton insists that Kramer turn back and maintain course for the submarine, whatever happens. He contacts the submarine for immediate assistance and the sub opens fire on the AV21, but Joe takes evasive action and avoids being hit as shells explode all around the plane. He pilots the AV21 low over the sea on a direct collision course with the speedboat and Kramer is determined to maintain his course, but the stewardess cracks and grabs the wheel, forcing the speedboat to veer off and stalling the engine. Before Kramer can restart the boat, the Navy patrol vessel arrives and opens fire on the submarine, sinking it. Anton admits defeat, but asks Mac to tell him who was piloting the plane. Mac simply reiterates that it was his son, Joe.

Later, Mac reads a report of the incident in the newspaper, which tells how Captain Barry and his co-pilot played a major part in foiling a plot to destroy the free world, although authorities at Mayland Military Hospital report that, while both men are in good health, they have suffered a complete memory loss of the events leading up to the incident. Mac wonders what they would say if they knew what had really happened, and Sam responds that they never will.

Notes: Although credited to Tony Barwick on the end titles, the script of this episode was written by Shane Rimmer.

Oops: When the co-pilot is shot by Kramer, the pilot refers to him as Bill - but we later discover that the co-pilot's name is Frank, while the pilot's name is Bill.

Regular Cast: Joe, Mac, Sam, Shane

Major Equipment: BIG RAT, Jet Air Car, Sam's Car, Joe's Glasses, Joe's Spy Case, Dolphin Speedboat, Swordfish Submarine, Passenger Jet AV21, Passenger Jet CV9, Navy Patrol Vessel R71, Pocket Compass

Brain Pattern: Major Charles Taylor - US Army Test Pilot

Voice Cast

Anton.....	Gary Files
Kramer.....	David Healy
Stewardess.....	Sylvia Anderson
Captain William Barry.....	Keith Alexander
Co-Pilot Frank Casper.....	Gary Files
Mrs. Mary Rose.....	Sylvia Anderson
Watson.....	Martin King
Bates.....	David Healy



4 OPERATION McCLINE

An operation is in progress in the Neuro-Surgical Section of Westbourne Hospital. The neuro-surgeon, Dr. Blakemore, explains each stage of this unique operation to the two attendant nurses, detailing that the patient is suffering from an advanced meningoma. Firstly, he must reduce the blood supply to the brain, and once this has been done, the operation must progress at speed and without interruption - any delay could be fatal. Mac and Joe are en route to the hospital in the jet air car, using the car's flying abilities to avoid some road works. The operation progresses and, assisted by Nurse Linda, Blakemore uses a laser lance on the patient's head. The McClaines arrive at the hospital and Mac tells Joe to wait in the car. Nurse John confirms that the blood flow to the patient's right hemisphere is correct. Mac ignores the 'Do Not Enter' sign on the theatre doors and walks in. The patient sits up...

Mac has interrupted a rehearsal operation in which Dr. Sherman has been acting as a 'stand-in' for the patient. Dr. Blakemore invites Mac in, dismissing the two nurses. He confirms that Mac's surgical equipment has been operating faultlessly so far, but Dr. Sherman tells Mac that it would give them additional confidence if he could give it a thorough check - the servicing and maintenance of their equipment is normally fairly efficient, but with this operation, which is only the sixth of its kind, they can't afford to take any chances. Blakemore tells Mac that he will not be performing the operation himself as there is only one man in the world capable of this type of work, Dr. Emil Kados, who is flying to England specially.

Mac visits the patient, Maurice Estoral, a man whom he met for a few moments some years before when he was awarded the Nobel Prize. Mac tells Estoral that he is a great admirer of his work. Later, as they return to Culver Bay in the jet air car, Mac tells Joe that Estoral is one of the greatest writers the world has ever known. Whatever may happen in the next few days, his books will live on for ever. Joe asks if Estoral is going to die, but Mac tells him that everything possible is being done for him.

Flying through a storm en route to London on a World Airlines passenger jet, Dr. Kados is handed a radio cable message by the stewardess: from Dr. Blakemore, it notifies Kados that the doctor will meet his flight. The weather conditions worsen and Kados becomes very concerned, but the stewardess assures him that the storm will pass shortly...

The next morning, the "Universal News" reports that Dr. Kados' plane has crashed in the storm - there are only 14 survivors, but Dr. Kados is amongst them. Mac calls Sam, asking him to come to the cottage straight away on a matter of urgency: this time he needs Sam's help. Joe doesn't understand his father's concerns of a double tragedy - Dr. Kados was one of the survivors. Mac tells him that Kados is bound to have been injured in the crash and probably won't be able to perform Estoral's operation. He reveals that Blakemore and Sherman

are flying out to Switzerland to see Kados in hospital, but Mac doesn't hold out much hope. In a public ward in St. Gallen Hospital, the two doctors have realised that the injured Kados will not be fit enough in time to conduct the operation.

At Mac's cottage, Sam and Mac are arguing fiercely. Sam tells Mac that the BIG RAT is a closely-guarded secret - only four people know of its existence and that's the way it has to stay. Mac argues that it was clearly understood that the BIG RAT was to be used to save lives and Sam agrees, as many lives as possible. But he goes on to point out that if their cover were to be broken, the BIG RAT's use would be limited, restricted and certainly inhibited. Mac explains that the greatest writer the world has ever known will die in a few days, but the only man capable of saving him is badly injured in a Swiss Hospital. If they were to record his brain patterns they could transfer his knowledge to another doctor, but Sam refuses to allow him to do it, because it would mean involving a fifth person. Joe can't understand why they are arguing - if he got 'brained-up' he could do the operation. But Mac has already considered this and dismissed it as no-one at the hospital is going to allow a nine-year-old boy to operate on anyone. Sam is adamant that a fifth person cannot be involved.

In the jet air car, Mac and Joe head for the airport. Joe asks Mac why they are going to Switzerland to record Dr. Kados' brain patterns when he promised Sam that they wouldn't involve a fifth person. Mac just tells him that he doesn't intend to break that promise. In his private room at the hospital, Estoral learns from Dr. Blakemore that Dr. Kados will not be able to perform the operation. As a last chance for the writer, Blakemore is prepared to undertake the operation himself, but he wants Estoral's permission to do so. Estoral tells him that he is not afraid to take a chance but, more to the point, is Blakemore?

The McClaine's flight arrives at Geneva Airport and, shortly after, they arrive at St. Gallen Hospital. They learn from a nurse at reception that Dr. Kados has undergone an emergency operation two hours beforehand - the doctor is comfortable but has not yet regained consciousness. The matron allows Mac and Joe to see the doctor and the nurse directs them to room 206 on the second floor. Joe releases a balloon from the window which supports a multi-directional aerial system and, using equipment in his case, Mac erects an antennae which enables him to scan the doctor's brain pattern and transmit it back to the BIG RAT, recording it by remote control.

Back in Mac's laboratory, the brain pattern transfer gets underway, but it is Mac who sits in the Rat Trap this time, while Joe operates the controls. Mac complains that it isn't easy for him to relax as the chair was built for Joe. At Westbourne Hospital, Sherman asks Blakemore if he's quite sure he wants to go through with the operation. Blakemore is certain, but he estimates his chances of success at about a hundred to one. Nevertheless, one chance in a hundred is better than no chance at all. The operation is scheduled for 10.00am the next day. Dr. Blakemore tells Estoral that he will do everything in his power to make the operation a success. Estoral tells him that, whatever the outcome, he is grateful. Mac calls and offers to be on hand during the operation, an offer that Blakemore willingly accepts. Mac is delighted, as this will enable them both to get into the theatre without any trouble. Joe asks if the doctors will actually allow an inexperienced person to carry out the operation, and Mac explains that that is why he had the transference - with the knowledge he now has, they won't have any choice.

The next day, Joe and Mac make their way to the hospital in Mac's car. Joe waits in the car while Mac goes inside and joins the surgical team in the operating theatre, checking the equipment. At 9.30am, Estoral is given his pre-med injection and, fifteen minutes later, he is wheeled on a trolley to the operating theatre. Estoral is anaesthetised and, at 9.55am, Joe climbs out of the car. Five minutes later, Mac puts on a pair of electrode glasses similar to Joe's and Blakemore is about to begin the procedure when Joe enters the theatre in gown and surgical mask. Blakemore is furious at the

intrusion, but Mac suddenly pulls a gun and urges everyone not to move. Joe locks the door and Mac tells Blakemore that what is about to happen is beyond his understanding, but if they just do as they are told, no-one will be hurt. Blakemore insists on going ahead with the operation, but Mac tells him that if he doesn't follow his instructions, he will put a bullet through Estoral's head. He tells the doctors to step aside - Joe is going to do the operation. Blakemore steps aside and Mac lowers the table so that Joe can reach Estoral easily. Joe begins by asking for a scalpel, but Blakemore tells Sherman not to give it to the boy. Mac fires at the table, putting a hole through the sheet very close to Estoral's head. He tells Sherman that the next bullet will go straight through Estoral's head if he doesn't give Joe the scalpel. Blakemore tells Sherman to give the boy the scalpel. Joe begins to perform the operation and Blakemore is staggered. Soon, both he and Sherman are readily assisting Joe, providing clamps and forceps on demand.

Five hours later, the operation is complete. Blakemore says that he doesn't believe it and Mac congratulates him on a very successful operation - he has just saved the life of one of the world's great men. Blakemore doesn't understand what he means, so Mac explains: he will tell people that Blakemore carried out a brilliant operation, while Blakemore and his staff will relate that a nine-year-old boy successfully carried out one of the most difficult operations in the world. He wonders who will be believed. Joe removes his glasses and asks if they can go home now.

Heading for home in the jet air car, Mac remarks that it is nice to be himself again. He admits that he could never have fired his gun so accurately without first having received the brain patterns of a W.I.N. agent. Joe remarks that he could not have carried out the operation without a brain transfer from Dr. Kados and Mac agrees - they both did very well.

Notes: The original script for this episode contains an additional scene following Mac's brain transfer in which Mac expresses his concerns that it might not work - Joe's brain is still highly receptive to learning and knowledge, but it isn't as easy for Mac to learn at his age.

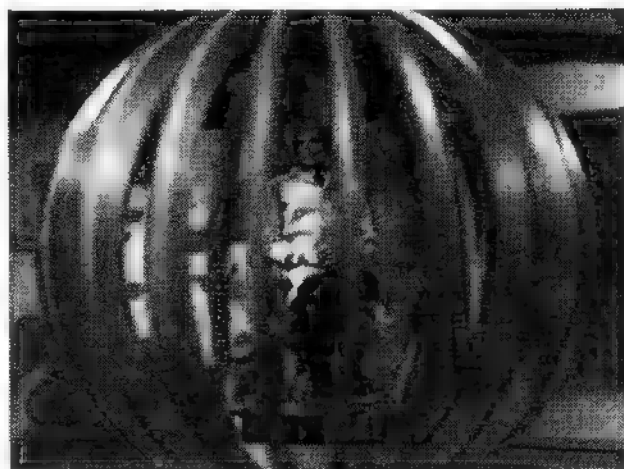
Regular Cast: Joe, Mac, Sam

Major Equipment: BIG RAT, Jet Air Car, Joe's Glasses, Mac's Glasses, World Airlines Passenger Jet, British National Airways Passenger Jet

Brain Patterns: Dr. Emil Kados - Neurosurgeon; W.I.N. Agent

Voice Cast

Dr. Blakemore.....	Jeremy Wilkin
Dr. Sherman.....	Keith Alexander
Maurice Estoral.....	Gary Files
Dr. Emil Kados.....	David Healy
Nurse Linda.....	Sylvia Anderson
Nurse John.....	Jeremy Wilkin
Tannoy.....	Jeremy Wilkin
Nurse.....	Sylvia Anderson



FABMAIL

c/o FANDERSON, P.O. Box 93, Wakefield, West Yorks, WF1 1NJ

Jonathan Baxter, Stamford, Lincolnshire

Well, I have received the "Supercar & Fireball XL5" CD from Fanderson Sales (and a VERY prompt service too!) and as I write this letter, this must be the sixth time that I am playing it through (not to mention the number of times that I have selected particular tracks for re-listening) and what can I say? FANTASTIC!!! AN ABSOLUTE DELIGHT FROM START TO FINISH!!!

I had no idea that so much of Supercar's music was re-used later: I had visions of The Blue Lagoon club in Stingray, Monte Bianco in Thunderbirds, and even a crescendo in track 9 ("Precious Cargo") which I could have sworn was the work of the Mysterons. And all so crystal clear - I had to resist the temptation to add the necessary dialogue and sound effects myself! Congratulations to all involved in the restoration and presentation of the CD - a first class job. A great deal of hard work but what a fine result.

What this CD really showcases, though, is the superb composition skill of Barry Gray. His work really added a dimension to the shows. At just under seventy-three minutes, this CD covers most of the essential incidental Supercar and Fireball XL5 music and I am only a little disappointed that a few of my favourite pieces were missing. I do not know Supercar well enough, but I can think of several cues from Fireball (which may have actually originated in Supercar anyway) which I would have liked to hear. Obviously it would have been impossible to fit ALL the music on one CD, but I hope that the lack of inclusion was for this reason of timing rather than the rest of the music being irretrievable (original copy too badly distorted or missing completely).

I hope that this CD soundtrack venture proves successful and long may it continue. Even if an individual is not a collector of soundtracks but is a fan of the Anderson shows, I still urge such a person to buy this CD for the wonderful memories it evokes.

Excuse me, I must finish this letter - we're heading for Magneton and I'm needed at the controls!

Simon Morris, Cwmbran, Gwent

Just a quick note to congratulate everyone involved in the new Barry Gray CD. This sort of thing has been a long time coming but it's SUPERB. The sound quality is uncanny considering the age of the tapes, and the packaging and general design are superb. I particularly liked the sleeve notes and the listing of musicians was a nice touch which I hope will be repeated on future releases.

Despite criticisms I have made in the past, PolyGram are to be congratulated and thanked for their generous free licence which had made this possible. I should think that they will be both pleased and very proud of the result. It is clear that the project was extremely hard and time consuming work for everyone at Fanderson, though clearly at the same time a labour of love.

I look forward to the next CD, which I hope will be Space:1999. If this release is as good as (or better than) the first one, then I shall eat all my former words regarding Fanderson's view of the Wadsworth promo CD (I have a feeling I ought to start practising...).

Richard Gunner, Hemel Hempstead, Herts

I want to offer my congratulations for the superb "Supercar & Fireball XL5" CD soundtrack. It is brilliant. I would certainly recommend it to other fans who haven't yet bought it - you don't know what you're

missing out on!

The re-mastered quality of the tracks is so good it is hard to believe that they were composed at the beginning of the Sixties. Before this, I had never heard the season two theme to Supercar, or Barry Gray's extended version of "Zero G" (having only heard Derek Wadsworth's version of this on the "Cult Files: Reopened" CD). The 16 page booklet is particularly useful to know from which episodes the tracks originated and when they popped up again in later series such as Thunderbirds.

I only hope that this venture is successful enough to trigger off future releases from other series. I especially look forward to Terrahawks and, of course, Space:1999. Come on, fans. £12.99 is a small price to pay for the quality you get at Fanderson!!!

E.M.G. Jones, Chesham, Bucks

This is my first letter ever to an Appreciation Society/Fan Club of any sort in over 25 years or so of interest. So what, I am sure you are asking, has prompted me to put fingers to keyboard now? The answer is the superb "Supercar & Fireball XL5" CD.

I recently renewed my membership to Fanderson after a lapse of a few years. I have always been extremely impressed with Fanderson's activities and have followed its progress closely, especially as I was one of the founding members. On receiving my new membership package, I was delighted to discover the range of merchandise available and, in particular, the "Supercar & Fireball XL5" CD. I immediately ordered a copy and it has rarely left my CD player since. The quality of both the recording and the packaging is quite simply outstanding.

To date, I have always been disappointed that much of Barry Gray's music has been commercially unavailable. That now seems about to change. The Fanderson produced "Supercar & Fireball XL5" CD is a must-have and I would urge all Fanderson members to order a copy if they have not already done so. Such ventures should be fully supported, especially if a successful volume of sales will lead to further releases.

To conclude, may I just say a BIG THANK YOU to all concerned in the production of the CD.

Aimee S. Glover, Porthmadog, Gwynedd

I read with horror your article with regard to the postponement of the Thunderbirds movie. I think that it is disgusting that the producer, director and executive producer will not allow Gerry Anderson to be a part of the Thunderbirds production staff - after all, he is Thunderbirds. I, and I am sure many other fans, feel strongly that Gerry Anderson should have an input into the film and I think it is unbelievable that Messrs. Barron, Hewitt and Bevan have dismissed Gerry's valuable expertise.

I have been a fan of Gerry Anderson for quite some time and Thunderbirds has been, without doubt, my favourite TV series. I would be very interested if you have any plans in regard to a Thunderbirds CD soundtrack album to the Sixties TV series, and are there any plans for terrestrial TV to show Thunderbirds in the near future?

The only plans that we have in regard to a Thunderbirds soundtrack album are that we would dearly love to be able to do one, but we have no authority to do so at the moment. That isn't to say that we won't be able to do one at some point and we know from the many letters that we have received about the "Supercar & Fireball XL5" CD (of which the above is just a small sampling) that a Thunderbirds album would prove to be a very popular release indeed.

I'm afraid that at press date, we have not heard of any definite plans for terrestrial screenings of Thunderbirds in the UK in the near future, but if the feature film does indeed take off, you can bet that the series will be back on our screens late next year.

Chris Drake, Cambridge

Just thought I'd drop you a line to comment on the recently purchased **Space:1999 Documentary**. Having carried out extensive research (five years ago now!) for the "UFO/Space:1999" book, I was pleasantly surprised at how much I enjoyed watching your programme, particularly the interviews and behind-the-scenes footage. The Charles Crichton anecdotes were, of course, very funny and I was particularly surprised at how little Barry Morse appears to have changed in the intervening years. With his medallion and cravat he could have stepped directly off the **Space:1999** set!

It was also a joy to hear what I assume was Barry Gray's original demo for the main theme. The highlight, however, had to be the 'prop cigarette' which appears during most of the 1976 on-set interviews! An unintentional visual gag perhaps? But very funny, nevertheless!

Congratulations on a thoroughly professional and absorbing piece of work. Roll on the **Space:1999** music CDs - well, volume one anyway.

We seem to be up for a lot of congratulations this time out, even for work that we did two years ago (doesn't time fly, eh?). It's very gratifying to know that what we're doing here is pretty much to everyone else's liking too and that we're not just pleasing ourselves.

Alan Briscoe, Brighton, Sussex

Congratulations on the continued high quality Fanderson offers. I was very interested to read the results of your survey in FAB 33 and in its full version that you made available, so I would like to pick up on some issues.

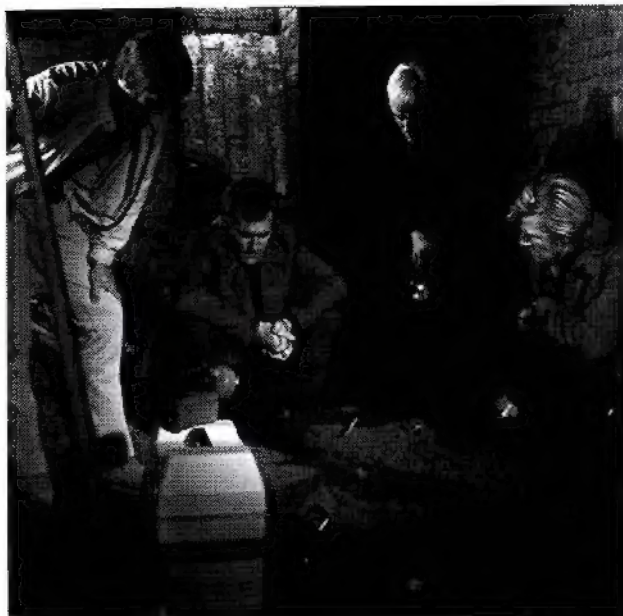
It is important to be cautious about survey results. I suspect that most who replied were the most committed fans and this probably explains why almost all said that they intended to renew their membership. The views of other fans may generally have been a little less positive, but I suspect that most would rightly be very happy with what Fanderson offers.

It was good to see Fanderson willing to air the few areas of concern, notably the issue of Sylvia Anderson. It seems unfortunate that Fanderson are unable to involve her although it is important that you respect Gerry's wishes. I remember asking once in a letter about Reg Hill who was heavily involved in Gerry's work. I feel it would be useful to know more about Reg - is he still around?

One comment suggested that more of FAB be given over to articles written by other members. To my mind, this would be an excellent idea. This is not to knock the efforts of those who write currently in FAB as the quality of their work is extremely impressive and shows a lot of hard work, but it is always positive to have a wider variety of views expressed. Debate about the various series would be especially welcome. I am sure that members would have many valuable views which others would want to read. At the same time, this would ease the workload of the current writers and may allow the magazine to be produced more easily.

As regards episode guides, I would endorse the views offered on the whole. Very positive aspects of the guides are that they give the whole story, are immensely detailed and make reference to errors and, most interestingly, departures from the original script or cases where scenes were omitted from the final episode. They are easily the best episode guides available. However, it is a little frustrating to see so much of the magazine taken up with them, especially when they concern series that you have little interest in. Obviously, the latter point is a personal opinion - I am not so keen on the puppet series, so find episode guides on those shows not to my taste, while I am sure that others found the **UFO** guide not to their liking. Of course, reducing the pages on episode guides merely means that it takes more magazines to finish them, while reducing their length and depth will disappoint fans of those series.

In fairness to **UFO**, it hadn't been screened on TV for years when



its guide was published and even now, not all the episodes have been screened on terrestrial TV after the BBC cut short its run, unlike the puppet series. In the case of series which haven't had a thorough screening - and there are a number of them - the guides are often invaluable and totally justifiable. If FAB could be published more often or were larger, this wouldn't be a problem, but unfortunately, this isn't on the horizon. In the end, your decision, as with all content, comes down to the balance of opinion, in which case I would like to strongly register mine in favour of the live-action series, especially **UFO**.

Finally, I am very impressed by the **UFO** Collector Cards. It is particularly intriguing to see scenes which were shot for episodes but not included in the final edit. Presumably film of these scenes still exists. Maybe - in my dreams - it would be great if Fanderson could compile a selection of these scenes on video. I suspect that there are practical and legal problems concerning this, but maybe it will be possible. While the finished episodes are of excellent quality, I am always interested in hearing about those scenes and script and story ideas that didn't make it on to the screen.

It seems incredible what has been unearthed about this and other series after so many years, for which we greatly thank those who have pursued those details. Hopefully, there is still more available which can be obtained. If this were possible, I'm sure it would greatly satisfy fans. I fear that, given the casual attitude of the TV authorities to series such as **UFO** and what appears to be the loss of interest of the video producers, our best hope lies now with Fanderson and its members.

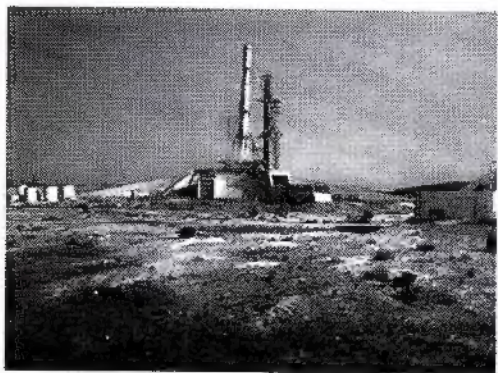
Good luck and keep up the good work.

*Thanks for your comments, Alan. I found your insights on the episode guides particularly interesting. To me, the guides are perhaps the most important part of what we're doing in FAB: over a period of time, building a definitive detailed catalogue of Gerry Anderson's work that ultimately forms an invaluable resource. Frankly, if we can't do it with the depth that we are doing, I don't see the point of doing it at all. There are already too many half-researched, sloppily written and error-ridden Gerry Anderson episode guides around, yet where can you go to find complete voice cast lists for the puppet series, or any kind of quality information on individual episodes of series like **Supercar** or **The Protectors**? The answer is right here (eventually, when we get around to those shows) but of course, as you say, the problem is that the guides do take up space in FAB that appears to be a waste of space to readers who aren't interested in whichever series we're covering this year. Hopefully, one solution that we have been*

adopting recently is to pre-empt parts of the guides now and again, leaving it for an issue or two to make space for something else and then coming back to it later on.

Reg Hill has generally tended to shy away from public appearances and interviews, even though Gerry has often gone on record to state how important he was to their work together, speaking of him as an equal partner in the share of responsibility for the production of the Supermarionation series, *UFO* and *The Protectors*. Reg has made one appearance at a Fanderson convention - *PsyCon* in 1992 - and although he declined to appear on stage, he was happy to speak to fans on an individual level. Sadly, Reg's health has taken a turn for the worse in recent months, and he is now unable to leave his home due to the frequency of the treatment that he is required to take.

Finally, the bad news is that we don't have any knowledge of any existing 'missing' footage from any of the Anderson series or films, but if we do come across any, we'll do everything in our power to enable you all to see it. The good news, though, is that you will certainly be interested in a new column starting next time that will reveal many of the scenes and story ideas that didn't make it to the final edit on our favourite shows. See you down there!



YOUR FREE UFO COLLECTOR CARDS

The UFO Collector Card presented free with this issue of FAB is the fourth in a full series of oversize trading cards that you will receive free with each issue of FAB magazine over the next two years. The complete set will feature scenes from every single UFO episode, portraits of all the main cast members and guest stars, the SHADO vehicles, the Aliens, rare behind the scenes shots and a special sub-set of scenes from *Doppelgänger*, the 1968 feature film which was the precursor of *UFO*.

Members who have just joined the club or renewed their membership with this issue will also have received a booster pack of 10 collector cards, which will also be sent to every new and renewing member during the current membership year. Sub-sets of cards will be also available for a limited period from Fanderson Sales - the first four sub-sets are available now (see your Fanderson Sales list for details) - enabling every club member to build a complete collection of UFO cards that will not be available anywhere else!

If your current membership expires with this issue of FAB, you will have been sent a renewal form with details of how to rejoin for another six issues of FAB. To ensure that you receive all of the free UFO collector cards, please return the form with your membership payment before the specified date as we cannot guarantee that the card issued with FAB 35 will still be available after the publication of that issue.

FAB BACK ISSUES

Back issues of FAB Magazine are available from Fanderson Sales. Each magazine is packed with news, interviews and articles as detailed below. If an issue is not detailed here, it has sold out and is no longer available.

FAB 8: Vladek Sheybal; *The Protectors* - Lena; *Captain Scarlet* Episode Guide: Pt 1; Cover: *Captain Scarlet: Codename Europa/Special Assignment*.

FAB 9: Zienia Merton; *Captain Scarlet* Episode Guide: Pt 2. Cover: *Joe 90: Arctic Adventure /HI-jacked*.

FAB 10: Michael Billington; *The Making Of UFO*: Pt 1; *The UFO* Location Tour; *Captain Scarlet* Episode Guide: Pt 3. Cover: *UFO - Sub-Smash*.

FAB 11: Mike Noble; *The Making Of UFO*: Pt 2; Martin Landau biography; *Captain Scarlet* Episode Guide: Pt 4. Cover: *Space:1999 - The Metamorph/Devil's Planet*.

FAB 12: Kevin Davies (Pt 1); *The Making Of UFO*: Pt 3; *Crossroads To Crime*; *Terrahawks* Episode Guide: Pt 1. Cover: *Terrahawks*: Yung-Star.

FAB 13: Kevin Davies (Pt 2); *The Making Of Fireball XL5*: Pt 1; *Terrahawks* Episode Guide: Pt 2. Cover: *Fireball XL5/Space:1999 - One Moment Of Humanity*.

FAB 15: A Tribute To Barry Gray including interview and discography; *Terrahawks* Episode Guide: Pt 4. Cover: *Stingray*: Marina/Joe 90 - *The Professional*.

FAB 18: Phil Morrow, Peter Duffell, Chris Dando, Marcia Gay; *The Making Of Thunderbirds*: Pt 1; *The Secret Service* Episode Guide: Pt 2. Cover: *Space Precinct*: Police Cruiser (*Divided We Stand*)/Station House.

FAB 20: The 'Countdown' Story; *UFO* Episode Guide: Pt 1; *The Making Of Thunderbirds*: Pt 3. Cover: *UFO: Kill Straker/The Man Who Came Back*.

FAB 22: A Tribute to Derek Meddings including complete biography and screenography; John Glen & Piers Haggard. Cover: *Space Precinct* Space Suburb.

FAB 23: Richard Gregory & Roy Scott; *UFO* Episode Guide: Pt 3; *Thunderbirds* merchandise: Pt 1. Cover: *UFO: The Man Who Came Back/Kill Straker*.

FAB 25: BACK IN STOCK FOR LIMITED PERIOD ONLY!
Keith Wilson: Pt 2; Ed Bishop biography with screenography; *The Making Of Thunderbirds*: Pt 5; *Stingray* Episode Guide: Pt 1. Cover: *UFO: Commander Straker/Thunderbirds: Atlantic Inferno*.

FAB 26: *Space Precinct* memories: Richard James, Nic Klein, Megan Olive & David Quilter; *The Making Of Thunderbirds*: Pt 6; *Stingray* Episode Guide: Pt 2. Cover: Gerry Anderson & Thunderbird 2/*Lavender Castle*: Captain Thrice.

FAB 27: Ed Bishop: Pt 1; *Captain Scarlet* Mini-Albums Guide; *Thunderbirds* merchandise: Pt 3. Cover: *Captain Scarlet: Lunarville 7/The Launching*.

FAB 28: Ed Bishop: Pt 2; *The UFO* Writers Guide: Pt 1; *Captain Scarlet* merchandise: Pt 1; *Stingray* Episode Guide: Pt 3. Cover: *UFO: The Psychobombs/The Man Who Came Back*.

FAB 29: Johnny Byrne: Pt 1; *The UFO* Writers Guide: Pt 2; *Captain Scarlet* merchandise: Pt 2; *Stingray* Episode Guide: Pt 4. Cover: *Space:1999: Voyager's Return/Mission Of The Darians*.

FAB 30: Johnny Byrne: Pt 2; *The Space Precinct* Writers Guide; *Joe 90* merchandise: Cover: *Space:1999: The Metamorph/The Immunity Syndrome*.

FAB 31: Special *Captain Scarlet* Tribute issue: *Mysterion* Memories; Century 21 Puppets Catalogue: Pt 1; *Captain Scarlet* Press Information Booklet; FAB Christmas TV Guide. Cover: *Captain Scarlet: Crater 101/Cast*.

FAB 32: Robert Vaughn profile and screenography; *Behind The Scenes - Terrahawks*; *UFO* Memorabilia; *Stingray* Episode Guide: Pt 5. Cover: *Lavender Castle/Space:1999: The Rules Of Lutan*.

FAB 33: Christopher Penfold; *Joe 90 - The Birthday* complete script; Fanderson Members Survey Results; *Stingray* Episode Guide: Pt 6. Cover: *Space:1999: War Games/Guardian Of Piri*.

Each issue costs £3.50 (inclusive of postage) for members resident in the UK - £4.50 (inclusive of postage) for overseas members. Please make cheques or postal orders (£ Sterling only) payable to **Fanderson Sales**.

Send your orders, clearly stating which issues you require, to:

Fanderson Sales, c/o Stephen Brown, 15 Somerset Road, Erdington, Birmingham B23 6NQ, UK

allowing at least 28 days for delivery.

TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions, but any members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the FABMail address, keeping text to an absolute minimum. Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, nor can we print members' telephone numbers. We can, however, publish e-mail addresses if required. If your advert does not appear here, please be patient - it will probably appear next issue.

WANTED:

Countdown and TV Action comics - as complete a run as possible, or at least of those with **UFO** stories in. Original or photocopies or a set of photocopies of the **UFO** stories in them. Any reasonable price paid.

CONTACT:

Anthony Appleyard, E28d, Materials Science, UMIST, Manchester 1, England e-mail: Anthony.Appleyard@umist.ac.uk

WANTED:

Can any members help me with the following: Does anyone produce, or can they supply, a photocopied or reproduction box top for my **Pedigree Captain Scarlet** doll? All help appreciated. Also, has anyone got a **Century 21 Toys** vinyl **Captain Scarlet** hat, or any of the **Century 21 Toys** **Captain Scarlet** guns, in any condition, that they would be willing to part with?

CONTACT:

J. Connolly, 75 Stechford Lane, Ward End, Birmingham B8 2AP

WANTED:

4 Captain Scarlet Phonecards
Captain Scarlet Spectrum Command Team box
Captain Scarlet stickers 1-8, 11-68, 70-98, 100-124, 126-137, 139-192
Captain Scarlet Cap Gun (in good condition)
BBC screening of **Captain Scarlet** episode *Attack On Cloudbase*

CONTACT:

David Horsley, 10 Seymour Avenue, Worcester, WR3 7LT

FOR SALE:

Imai Thunderbird 1 Plastic Kit (7" long) - mint, unopened in box. £4.00 + 50p postage.

CONTACT:

Rupert Haynes, 20 Heritage Close, Peasedown St. John, Bath, BA2 8TJ

FOR SALE:

"The Making Of Space:1999" by Tim Heald
Thunderbirds Are Go original US cinema poster
1960s Thunderbirds Scott Tracy jigsaw puzzle (Whitman Publishing USA)
All in excellent condition. Best offer secures.

CONTACT:

M. Rogers, 10A Jersey Street, Clock Face, St. Helens, Merseyside WA9 4RQ

WANTED:

Die-cast toys - mint in packages:
Dinky, **Eidai** Grip and **Ineed** Bandai **Terrahawks**, **Treehawk** and **Hawkwing**
Trade or cash.

CONTACT:

Reinaldo Ramos, 6811 Woodlawn Ave. N.E., Apt #39, Seattle WA.98115 USA

FOR SALE:

Space Precinct complete set of twelve carded figures including **Orrin** and **Morgo** - best offer accepted.

CONTACT:

Ian Parmenter, 23 Earlswood Close, Horsham, West Sussex R13 6DB

FOR SALE:

Space:1999 Imain **Eagle Transporter** Kit - boxed, unmade
Space:1999 Barratts **Sweet Cigarette** Cards - complete set in box
Space:1999 Poster Magazines (1975-76) - N°s 1 & 2
Space:1999 **Dinky** **Eagle** **Freighter** - mint, boxed

CONTACT:

Adam Poole, 26 Dordrecht Road, London W3 7TF

FOR SALE:

Anderson Memorabilia - many items from the 60s to the 90s, **Supercar** to **Space:1999**.

CONTACT (send see for list):

Kit Bevan, 5 Dudley Court, 36 Endell Street, London, WC2H 9RA

WANTED:

French language version of the Supercar theme for band "Dutronic" performing in French.

Mushroom/beige 100% wool jersey material (and sleeve colours if poss) for **Space:1999** Moon City costume replicas.

Anybody providing information leading to these items will be rewarded with a free copy of "The Adventures Of Parsley - TOP TV Themes."

CONTACT:

Parsley (Andrew Ralph Godleman), c/o 10 Lowfield Road, London W3 0AY

FOR SALE OR SWAP:

Thunderbirds figures: **The Hood**, **Brains**, **Alan**

WANTED:

Thunderbirds figures: **Lady Penelope**

Any **Captain Scarlet** figures

Issue 16 of "S.i.G." - or a **GOOD** photocopy of the entire issue

CONTACT:

Mark Checkley, 60 St Andrews Road, Gosport, Hampshire, PO12 1QB

WANTED:

Barry Gray Sheet Music - **Thunderbirds**, **Captain Scarlet**, **UFO** - must be in excellent mint condition or as new

CONTACT:

D.W. Watmough, 18 Radley Drive, Nuneaton, Warwickshire CV10 7HX

A QUESTION OF SOCIETIES

THE ALIENS FAN CLUB

Unofficial fan club for the **Alien** Quartet (**Alien**, **Aliens**, **Alien³** & **Alien Resurrection**). Members receive a full-colour membership card, badge and professionally designed and printed quarterly newsletter with news, merchandise reviews, rumours, members' letters and opinions, short fiction, competitions and more. Free pen pal service also available.

Membership fee: £10 per annum.

For more information, please send an s.a.e. to:

The Aliens Fan Club, 68 Treville Park, Liskeard, Cornwall PL14 4EG
or e-mail to aliensfc@aol.com

LOCAL GROUPS

Fanderson members who would like to join a locally-based group of like-minded fans for group discussions and other social activities, may contact the club's Local Group leaders (shown below) who will be able to advise if space is available in their groups. Please remember to enclose a stamped self-addressed envelope when you write.

If no group exists in your area, perhaps you would be interested in organising one? If so, simply forward your name and address to the FABMail address, marking your envelope 'Local Groups'.

BIRMINGHAM:

Lynn Simpson, 15 Somerset Road, Erdington, Birmingham, B23 6NQ

BRISTOL:

Katie Bleathman, 26 Milner Road, Horfield, Bristol, Avon BS7 9PQ

HIGH WYCOMBE:

Glo Thorogood, 133 Totteridge Lane, High Wycombe, Bucks HP13 7PG

LEICESTER:

Malcolm Stephenson, 175 Ryder Road, Kirby Frith, Leicester, LE3 6UZ

LONDON:

Lorraine Malby, 11 Woodrifle Road, Leytonstone, London E11 1AH

PLYMOUTH:

Sharon & Kerry Endacotte, 43 Chaddlewood Avenue, Plymouth, Devon PL4 8RF

